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A Calendar of Bibliographical Difficulties*

By JACOB BLANCK

IN December, 1941, a month distinguished for reasons other than bibliographic, I appeared before this body for the first time. I had been invited to comment on the subject of certain problems in the bibliography of nineteenth-century American books.

Some of my best friends, and inescapably my severest critics, assured me after delivery of the paper that the title I had chosen was a perfect description of the text. Now, if my good friends had stopped there I believe I would have been satisfied, and pleased. But they didn't. They pointed out—not unkindly, I will admit—that while outlining the problems, I had in no way presented answers to the questions raised.

That was fourteen years ago. And today I stand before you still plucking at the same solitary string in my harp, to tell you that the situation is much the same. The problems are still there. True, recognition of that fact is something—but the bibliographer is never happy with unresolved questions. The bibliographer abhors the vacuum no less than Nature—or the collector the holes on his shelf.

* Read at the meeting of the Society in New York, January 28, 1955.

It is not my intention to bore you with a recital of the unanswered questions of which the bibliographer is only too well aware. Rather, in a sense this will be a report to you on some of the problems and difficulties encountered during the process of compiling *A Bibliography of American Literature*. Undoubtedly other bibliographers will solve, or eradicate, certain of these, but as of this moment here are some few of them as they are reflected in the *Bibliography*.

But let us start at the beginning. *A Bibliography of American Literature* was conceived about twenty years ago when I was engaged in a revision of the late Merle Johnson's *American First Editions*. Several years later, through the very practical interest of Josiah K. Lilly, the Lilly Endowment, Inc., of Indianapolis, became aware of the project, and the *Bibliography* was launched. Since that time we have compiled a manuscript of over thirty-one thousand pages, representing the published output of 283 American authors. Before the final volume of the work is presented to you we shall have added about eight or nine thousand pages more.

A discussion of the mechanics of compilation would be dull, and I shall spare you the details. After all, the spectacle of the harmless drudge at work is not particularly elevating. But it may be pertinent to tell you that during the course of the compilation we—and that *we* represents a staff of four—read the contents of fifty booktrade periodicals. The nicely rounded figure is pure happenstance. Thirty-five of the periodicals were American, and the remaining fifteen British. The information thus gathered relating to the publications of our authors, in both the United States and in Great Britain, is part of the *Bibliography*. I venture to predict that this information will transform many an unwanted trifle on the shelves of our British bookseller friends to the status of Collector's Items—and what nicer thing could happen to any ugly duckling of a book? Furthermore, your staff has examined, or is currently examining, the holdings of eight-

een institutional or private libraries. These collections provided the great mass of foundation material. Other collections, about forty of them, have also been searched, but in lesser degree. Nor have we overlooked the rich possibilities of the National Union Catalogue. All this is a continuing activity, and on the basis of such examination are the collations prepared. With few exceptions (and these exceptions are clearly identified), all collations are based on personal examination.

The *Bibliography* will, as every list must, contain some, though not an inordinate number of titles not located or not seen. In time many of the unlocated titles will prove to be ghosts. Relying as we did on such works as Allibone for compilation of our preliminary lists, it was inevitable that we should pick up a number of titles which never existed, or existed only in periodicals. Some of the ghosts we have been able to exorcise. In such fortunate case a note appears in which, let us hope, the ghost is forever laid. As for the unlocated titles, these are included, but with a cautionary note giving the source of the title.

As for books not seen: in a very few cases we have been obliged to rely on photostatic copies and related correspondence. Descriptions based on such information are identified as such.

Each entry for a primary book, that is, a book written either wholly or in substantial part by one of our authors, consists of the following parts: a transcript of the title-page; pagination; signature collation; description of the binding; publication information, including the precise day of publication or of copyright deposit, when known; sufficient information to identify states or issues if such exist and have been recognized; location of copy or copies used in the description.

Thus presented, there is little intimation of the work that actually preceded the actual compilation. Long before the first collation was written, your Committee met to consult and discuss—and on occasion to argue. There were many such meetings before agreement was reached and an acceptable form of entry

finally developed. Each part of the description was most carefully studied, and I believe that you will approve of the result. (You may recall that several collations were published, and that you were requested to comment on them. Your response indicates that the final form has been approved.)

Let me touch on but one element of the description: the binding; and let that indicate something of the preliminary work.

In order to describe the several types of cloth in which books are bound, we evolved a system based on the designations commonly employed by the manufacturers and users of binder's cloth. These symbols, a system of identifying letters, are in common use and understood by binders and by all those engaged in book manufacture. It would have been somewhat difficult to describe the characteristics of each cloth, repeating, for example, that a particular cloth was so finished to give the effect of straight-grained levant morocco. Such a cloth is designated *Pattern A* by the manufacturers, and that designation, and others, we use. A photographic plate, showing each of the finishes, together with its identifying symbol, will be inserted in the *Bibliography*.

Having established a method for describing the cloths quickly and in small space, we turned to the matter of color. At the very beginning an eminent bibliographer suggested that it would be desirable to be most explicit in noting the colors; not unreasonably, the gentleman who made the suggestion said that the simple statement *red* was not sufficient. (Let me hasten to interpolate that there are no political implications involved.) *Red* might mean anything from the startling shade used on fire-fighting equipment to the latest sultry tone offered by Helena Rubinstein.

It was therefore proposed that we adopt the system advocated by Robert Ridgway in his *Color Standards and Color Nomenclature*. This astonishing work, a classic of its kind, consists of 1,115 tabs of color, each identified with a name assigned by Ridgway. In the section devoted to green and to yellow-green alone there

are eighty-four tabs, some identified by such pedestrian names as *glass;* but at times the submerged poet in Mr. Ridgway was not to be denied, and he came forth with such names as *deep sea-foam green; light Hortense violet;* and *deep dull violaceous blue.* The Ridgway method was tried and found wanting. Aside from the matter of Ridgway's nomenclature, another difficulty was the fact that Ridgway's colors are non-reflecting, whereas almost invariably nineteenth-century binder's cloths are somewhat polished and hence reflect the light. To use one as a guide for the other, under such conditions, is impossible, since the comparisons have to be done, for the most part, by the artificial light which, in some of our best ordered institutions, would not be approved by the Better Eyesight Institute.

The Ridgway plan was, without reluctance, dropped. It was half suggested that we might use the fabulous Spectrophotometer, an uncanny machine which, like Univac, has a reputation. The Spectrophotometer, according to report, can digest a color and come up with an answer expressed in mathematical terms which, to the initiate, indicates the precise quantity of each of the several elementary colors poured into the dyeing vat to produce the color under inspection. While investigating this possibility I was told, and that by an unimpeachable source, that the machine wasn't consistent, and that the same cloth measured on two succeeding days might produce two varying answers. Apparently the Machine Age, being born of Man, inherited some of Man's imperfections.

Thus it is that the user of the *Bibliography* will find the cloths described in the simplest terms. There are times, however, when it is necessary to be more precise. In such cases the variations may be described as, for example, *olive-green* as against *grass-green.* I hope that this will be sufficient to indicate that a book so described occurs in two shades.

As for my ability to distinguish one color from another—I have undergone a test for color-blindness. I assure you that was

done. For how would it be if, over a period of years, I had innocently recorded that *The Song of Hiawatha* was issued in puce when, in fact, it had been ushered forth in dismal brown? Incidentally, I won my letter at the oculist's. I left his office clutching a certificate which assured me, and the members of my Supervisory Committee, that my eyesight, with correction to be sure, was only slightly less perfect than Ivory Soap.

Throughout the process of compilation we have maintained a profound respect for the work of our fellow bibliographers, both past and present; but we have accepted no statement, no matter how plausible, until or unless the statement had been checked and the original sources, when possible, examined. This attitude of reasonable skepticism was magnificently expressed by Samuel Latham Mitchill Barlow in a letter to no less a bibliographer than Henry Harrisse. The full text of Barlow's advice may be found in Harrisse's introduction to the Barlow sales catalogue[1] of 1889, but for a concise statement of Barlow's views let me recommend Randolph G. Adams's digest.[2]

> The principles of bibliography as outlined by Barlow for Harrisse were these: Pursue the ultimate source ruthlessly; ignore the commentary of others until you have yourself identified and criticized the source; list and appraise the source . . . realize that satisfaction comes only when you have ascertained the truth, and extended, however slightly, the boundaries of human knowledge. Bibliography in this sense is akin to pure science. It is none of the business of the bibliographer or the pure scientist what use is made of his findings, and he ought not to be bothered with the trivial question "Of what use is it?"

One may, as I do, disagree with Barlow's contention that "it is none of the business of the . . . pure scientist what use is made of his findings," but that small objection aside, I know of no finer code for the bibliographer to follow. For it is surely obvi-

[1] James Osborne Wright, *Catalogue of the American Library of the Late Samuel Latham Mitchill Barlow*. New York, American Art Association, 1889.

[2] Randolph G. Adams, *Three Americanists*. . . . Philadelphia, University of Pennsylvania Press, 1939, p. 9.

ous that unless the bibliographer is prepared to put something of his own into his work, then there is no excuse for his bibliographical existence. The absence of such a code must, inevitably, produce a body of information, and of misinformation, that will result in disservice, rather than service.

And to Barlow's statement I have added for my own guidance: bibliography is far from an end in itself. It is, rather, a means to another, a greater end. It is a tool and nothing more. I have heard bibliography described as an exact science. This I choose to deny. The bibliographer should do nothing more than translate into a series of universally understandable symbols—and the simpler the symbols the better—the product of the printer and the binder with, necessarily, a definite consideration of the author under observation.

Let me make it very clear that I am referring to descriptive bibliography. As for annotated bibliography (and I give you Henry Harrisse at this point), that is another matter. But since there are all too few Harrisses I sometimes feel, as I survey some annotated bibliographies, that annotated bibliography and descriptive bibliography should be kept separate and apart—unless a happy union between a bibliographer and a scholar can be arranged. Such a marriage would, indeed, have to be made in Heaven.

My denial in no way detracts from whatever dignity may attach to descriptive bibliography. But I cannot allow myself to be persuaded that bibliography is sufficiently important to rank with the pure sciences. If it pleases you, call bibliography an art (with a capital A), but not, please, a science. The task of the bibliographer is to serve the scholar, and the talents of the scholar should not be wasted on the all-but-mechanical activities of the bibliographer. There is the function of the bibliographer—and let the bibliographer realize that. The bibliographer should not take himself so seriously that he cannot appraise, objectively, his true position. It is true that bibliography and scholarship of-

ten overlap, and there is a threshold zone where the bibliographer and the scholar sometimes merge—but is the manufacturer of the world's best haemostats another Harvey? Osmosis hardly applies to bibliographical study. I suspect that many a twenty-four-carat bibliographer has been spoiled by tinplated pretensions to scholarship. It is also true that many a scholar has gone astray through insufficient attention to bibliography.

In addition to a reasonable approach to his subject the bibliographer must possess, and be possessed of, a healthy skepticism. This is no less important than a reasonably accurate ruler and a supply of square brackets. The bibliographer must view with suspicion every so-called fact offered for his use, and that does not exclude the very books which are the object of his scrutiny. Only God, or a competent psychiatrist, can tell what this attitude does to the practitioner—but without it the result must be something less than perfect. The bibliographer is deficient if he fails to reëxamine, and that critically, the accepted beliefs.

And here let me introduce the most common of all the difficulties faced by the journeyman bibliographer. I choose to call this *The Shibboleth.*

The Shibboleth is one of the most troublesome and time-consuming elements of bibliography. It is the oft-repeated pronouncement, the pat descriptive phrase, which through nothing more substantial than usage has become part of the canon. Most frequently, I've little doubt, these dicta were innocently enough uttered at first. Some may have had their origin in nothing more complex than typographical error, but constant use and repetition have given them standing and respectability. The collector is familiar with some of these, and I offer a few representative examples.

One is the oft-repeated statement that Emily Dickinson's only appearance in print during her lifetime was in *A Masque of Poets* (Boston, 1878). This has been stated so often that it has taken on an aura of truth. The fact is, of course, that at least six of

Emily's poems appeared in print prior to publication of *A Masque of Poets*. Then, there is that other hoary shibboleth which relates to Edith Wharton's *The Age of Innocence* (New York, 1920). According to some sources—and we'll have no finger-pointing, if you please—the first edition of that work *must* have (for nothing less than the imperative will do) on page 186 an extract from the Episcopal burial service instead of, as Mrs. Wharton intended, an extract from the wedding service. Cynics may choose to believe that the error was intentional, but our concern here is bibliographic, not misanthropic. It is completely true that the error does occur in the first printing; it is equally true that the error remained uncorrected and is present in several early printings.

The Shibboleth is made of extraordinarily durable stuff. And for some reason which I have not tried to fathom, once given to the world it is all but deathless. Someone launched the shibboleth that Bret Harte's only novel was *Gabriel Conroy* (Hartford, 1876). I suppose we see that misstatement repeated in print on the average of twice a year. Also, it is even more often stated that Harte's quite readable and underestimated *Condensed Novels* (New York, 1867) was a piracy—although, as far back as 1929, Nathan van Patten published a paper clearly demonstrating that the work was very definitely authorized, and was issued with the knowledge and consent and, one may presume, the elation, of the author.

The Shibboleth produced by the occurrence of typographical error—and these are the most durable of all—is by far the most difficult to slay. The searcher after such typographic game seems unable to recognize the fact that typographical errors may occur at the time of reprinting as well as at the time of original printing. To these enthusiasts I recommend examination of the several nineteenth-century printings of John T. Trowbridge's *Cudjo's Cave*, and a comparison of the New York, 1852, 1853, editions of the collected poems of Winthrop Mackworth Praed.

If you have come this far with me, you will perhaps agree that a modicum of skepticism is definitely needed by the bibliographer. But this must be applied in areas other than those I've touched upon. The careful bibliographer knows that there is no more untrustworthy source of information than an author who is being bibliographed. In my correspondence files I have a letter from Winston Churchill—I refer now to the author of *Richard Carvel*—who assured me that he was not the author of a certain pamphlet. A photostatic copy of the title-page refreshed Mr. Churchill's memory. And some years ago I submitted a list of his books to the naturalist, Ernest Ingersoll, who promptly wrote me that he was not the author of two of the titles I had set down as his. Somewhat later Mr. Ingersoll examined the books and recognized them as his own, although they had been issued without his knowledge. (The episode, by the way, provided me with a superb note on the publishing activities of that nineteenth-century marvel, Daniel Lothrop. But that, as Mr. Kipling so frequently said, is another story.)

What we have in these instances is not an author attempting to disclaim, for one reason or another, his authorship of a particular piece of writing. In the cases cited the authors were completely honest but mistaken. This is not to say that authors may not be a superb source for information; they are. But the bibliographer had best exercise his skepticism. Let me read to you a letter written by a twentieth-century American author. The letter is dated May 4, 1921; the Johnson referred to is Merle Johnson who, in 1921, was compiling a checklist of the author in question. The letter was addressed to the author's publisher.

If it is really important—I have no recollection of writing Johnson that the first edition consisted of the signed copies: to the other side, I probably would have done so if it had occurred to me, as imparting a more exclusive touch to this lot, and giving the otherwise swindled purchasers better value for their money. Anyhow, do you tell him which is correct: I don't gather from your postscript whether or not you want the twenty-five [de luxe

copies] to be the first edition, but I stand ready to make oath that your judgment is correct, whichever way you decide . . .

It is altogether natural that an author may not be entirely, if at all clear, regarding the bibliographical niceties of his work. He, poor soul, has enough to do without bothering his Muse with details of manufacture. But one might suppose that the publishers have the facts. Sad to relate, this is not so. There are certain very definite exceptions, but it has been my experience that American publishers seldom can supply the sort of information which, almost invariably, may be had from their British colleagues. Indeed, one American publisher of some standing became so upset by the announcement of a proposed bibliography of an American poet that he not only refused to coöperate but threatened to invoke the law. (Just which law, wasn't stated.) The bibliography was published; there was no lawsuit.

This particular inability of publishers leaves no recourse but a dependence on their advertisements, which, even when due allowance is made for the embroidery of the wizards in the advertising department, are not always dependable. Let me offer as an extreme example a series of advertisements and notices that appeared in *The Literary World*, in its day one of the best of the American booktrade periodicals.

In the issue of December 29, 1849, *The Literary World* stated editorially that Ticknor, Reed & Fields had in press "a new volume of poems, by James Russell Lowell" titled *The Nooning*. Here is the type of announcement that a bibliographer sets down in his little black book with loving care. The same magazine, January 5, 1850, carried a paid advertisement confirming the note. According to the advertisement, *The Nooning* was *forthcoming*. Then, again editorially, the same magazine of June 8, 1850, reported the glad tidings that the book was *just ready*. By this time the James Russell Lowell following must have been panting. But while the editorial note of June 8 was specific in its

declaration that the book was *just ready*, that same issue, and succeeding issues, carried advertisements in which the publishers reported the book as *in press, to be speedily issued*. Two years after the initial announcement the publishers, in *The Literary World* of February 21, 1852, still described the book in their advertisements as *in press*. And then, without further comment or explanation, nothing more is seen in the advertisements regarding *The Nooning*. The rest is silence.

Any bibliographer following this trail may be permitted an extra issue of aspirin. If the announcements and the advertisements are to be accepted then there is, or once was, a book by James Russell Lowell called *The Nooning*. And if ever there was such a book then for rarity *Tamerlane* is outclassed, for no one has ever seen a copy of *The Nooning*. Not even Harvard has a copy.

But what are the facts? The advertisements and the announcements notwithstanding, the fact is that while Lowell did indeed project such a book, and cherished the plan for many years, it was never completed. As late as December, 1868, Lowell still hoped to complete the manuscript, but he never did.[3] Fragments of the unfinished poem are scattered throughout his published writings, but as a unit, as a single title, it never existed.

Or what of the difficulty posed by the publishers who, for some strange reason, failed to alter the date on the face of the title-page in reprinting? One such book is H. C. Bunner's *Short Sixes*, which was issued with the date 1891 on the title-page. All examined copies of the original Keppler & Schwarzmann printings carry the date 1891 on the title-page. In a day when it was accepted practice to post-date title-pages, here was a publisher who, for some peculiar reason, continued over a period of years to carry the date of original publication on the title-page. In an advertisement in *Puck*, December 12, 1894, the publishers an-

[3] See *Letters of James Russell Lowell*. Edited by Charles Eliot Norton. New York, 1894. I, 168; II, 11.

nounced, with some pride, that "more than thirty editions" had been printed. Allowing for the customary exuberance of a publisher with a best-seller on his hands, we can be sure Keppler & Schwarzmann had a tremendous success with the book. But the best we have been able to do is to produce evidence of seven printings, each dated 1891, although at least one of these could not have been printed before the year 1894.

Or what are we to do with a publisher's certificate of issue which reads: *This edition is limited to five hundred copies of which this is No. 865?* Obviously, something is wrong. This comment is based on an actual book, and is not the product of my fevered imagination: the book is Madison Cawein's *The Cup of Comus* (1915). What seems to have happened—and there is evidence to support the supposition—was that the publisher reprinted the book, but without alteration of the certificate. The anomaly may be examined in the Berg Room of the New York Public Library, where exactly fifty copies of this particular gem are now shelved.

Confronted with such problems one turns, hopefully, to the copyright deposit copies at the Library of Congress. But not infrequently one discovers that the copyright deposits are no longer in existence, having been worn out and discarded; or one finds them rebound and hence not readily collatable. Or, as happens not infrequently, the publishers failed to deposit examples of the earliest printing. This is true in the case of Mark Twain's *Adventures of Tom Sawyer* and *Sketches Old and New*. The publisher deposited late printings of both. On the other hand, Mark's publishers deposited for copyright advance page-proofs of *Pudd'nhead Wilson*. The cautious bibliographer can be satisfied with one bit of evidence only when it is supported by another.

Some of the most serious bibliographical offenses were committed, not by the trade publishers—who shouldn't waste time

and substance in bibliographical frippery—but, rather, by organizations such as The Bibliophile Society of Boston. That organization, which was responsible for some of the most florid pieces of bookmaking this side of Elbert Hubbard, was sometimes careless in its use of bibliographical statements. For example: in 1909 they brought out, in their customary format—and you know what *that* means—the *Unpublished Orations of John Fiske*. Of the three "unpublished" orations which comprise the text, two had been published in book form in 1889 and 1893, respectively. As for the third, I have little doubt that by the time we really come to grips with John Fiske it, too, will be located in another, earlier, book. Or perhaps it will turn out to be not by Fiske at all. The Society issued in 1914 Eugene Field's *Penn-Yan Bill's Wooing*. The title-page bears the statement: *never before having appeared in type*—which is something of a misstatement. The poem had prior publication in two other books, both issued in 1905.

And these books were issued by The Bibliophile Society of Boston. The very name suggests all that is accurate and holy in bibliography.

And what of the deluge of paper-backs that started to flood shops and stands back in the late 1890's? Printed on the cheapest kind of pulp paper, most of these have long since perished of dry rot, which may be just as well. Almost invariably these publications were issued under a specific date in order that they might pass through the mails as periodicals at the lowest possible postal rate. However, not one of these "publication dates" should be accepted at face value; it was not at all unusual for the publishers to ante-date or post-date in order to maintain their postal privileges. A superb example of this sort of thing is *Nye and Riley's Wit and Humor,* issued by F. Tennyson Neely under date of January 15, 1896. The date is clearly false, since the book contains an obituary of Nye, who died on February 22, 1896, roughly six weeks after the alleged date of issue. Many of these

paper-backs are undoubted first editions, but the bibliographer who accepts them on the basis of their alleged dates of issue may be building up to a shock.

There are certain other common difficulties that can be simply resolved, but only at an inordinate expenditure of time. As, for instance, the matter of changed titles. It would appear, almost, that nineteenth-century American anthologists had an absolute passion for changing titles. That characteristic seems to have been no less an essential part of editorship than a pastepot and a pair of shears. I here pay my respects to the Rev. Rufus Wilmot Griswold, who divided his time between acrimonious literary debate and the compilation of anthologies. In his anthology, *The Cypress Wreath, a Book of Consolation for Those Who Mourn* (1844), there appears a poem by Brainard titled "The Future Life." No poem of that name appears in any of Brainard's books. After some search we discovered that "The Future Life" was nothing more than an extract from one of Brainard's longer poems. Griswold must have liked that title, "The Future Life"; for in the same anthology he used it again, this time correctly, when he reprinted Bryant's poem of that name. But Griswold, at p. 123, printed *another* poem by Bryant which he, Griswold, titled "Why Mourn the Old." This turned out to be an extract from Bryant's "The Old Man's Funeral."

We must ever keep in mind that nineteenth-century American book production was somewhat different from the production of books in, say, Great Britain. Almost all the British books I have collated were done in the traditional manner, and show none of the novelties which occur with frequency in American books of the same period. Yankee inventiveness, or tinkering, was strongly developed in the American printer. Let us consider the matter of signing. With some few exceptions, the British book manufacturers of the nineteenth century used the familiar 23-letter alphabet, which disregards those johnny-come-latelies, the letters J, U and W. On this side of the Atlantic the printers

were more apt to use the full 26-letter alphabet. Hence, while the statement A-Z, as applied to most British books, means 23 gatherings, the statement when applied to an American book may refer to 26 gatherings or fewer. The American printer was frequently an untrained amateur, wholly dependent on his native ingenuity, and so a large number of nineteenth-century American books are signed with the 26-letter alphabet. The locksmith, Stephen Daye—or whoever it was who printed our first book—was the very real ancestor of many another frontier printer. The letter W was used in signing *The Bay Psalm Book*. I have noticed what I interpret to be a certain self-consciousness on the part of American printers: in some books the gathering which falls between I and K is unsigned. This matter of signing has obliged us to adopt a system which indicates the presence, or the absence, of the letters J, U and W. There are certain other differences. Rarely does one find in a book of British manufacture any binder's leaves; that is, leaves inserted by the binder and with no relation whatever to the printed sheets. Yet such insertions are so much a part of American binding that I wonder whether or not America may not claim the inserted binder's leaf as a native invention or innovation.

One other difficulty and I'll be done. How does one go about persuading the unbibliographic of the value of bibliography? This question is not nearly so fantastic as it may appear, nor can it be answered by referring it to the sales department. We, all of us, are so close to bibliography that we are apt to overlook the demonstrable fact that bibliographies are not used nearly so universally as they should be.

There was recently issued a study of children's literature which contained so many errors that a fifteen-page review only touched the surface faults.[4] This volume would have been far

[4] PAPERS, XLVIII (1954), 199-208; 263-267. See also the review by Robert Graves ("Progressive Puericulture") in *Hudson Review*, VI (Autumn 1953), 476-480.

less imperfect if its authors had consulted available bibliographies. But this is no new problem. Back in 1868 the *American Literary Gazette* had this to say:

> Poor M. Quérard used to quote with bitterness the saying of a German bibliographer, "The madman who makes bibliography his profession should learn to feed on iron." There is, perhaps, no field of literary labor so sterile as bibliography. Work is slow in it, publication is expensive, readers are even fewer than buyers. There are not many professional librarians sufficiently familiar with the importance of bibliographical works to insist upon their purchase. (How few public libraries in the United States have one single bibliography on their shelves? I question if all of them subscribe to the LITERARY GAZETTE.)[5]

There remains one other element of the *Bibliography* which I have saved for the last. I refer now to *Error*. It is the time-honored custom of bibliographers to disclaim perfection. I respect the tradition. In doing so I am not moved by modesty; nor do I attempt, feebly, to excuse my errors of commission and of omission. I simply recognize man's limitations, my own in particular, and trust that you will have the charity to do the same. By all means, please, inform me of the errors as you discover them; but before you assume you've detected an error, and so start to mutter harsh words, be certain that you do not have before you an unknown variant, recognition of which will gladden the heart. For what we have done in this bibliography is to describe the earliest located printing of each book—and it is entirely possible that yet earlier printings exist which have not come to our attention. In using the phrase "Two printings noted"—a statement you'll find with some frequency in the bibliography—do not interpret that to mean there are *two printings only*, a far different thing. It means precisely what it says, that we have recognized and described two printings—but others may exist.

[5] *American Literary Gazette and Publishers' Circular*, X (No. 7, Feb. 1, 1868), 194.

These are the books that I have seen. And to the best of my ability I have described them, each with an identifying number. As for the unknown books, I give you *Ecclesiastes*, Chapter I, Verse 5, which says: *That which is wanting cannot be numbered.* What better authority could I cite?

I'm told that Chinese printers have a tradition which obliges them to introduce a sprinkling of deliberate errors into their work, to provide the careful reader with that sense of superiority which follows discovery of another man's typographical error. We all know that strange pleasure. And while I would not rob you of such harmless delight, it is my sincere hope that no one will get up from *A Bibliography of American Literature* with a violent attack of superiority complex.

Don Quixote Abridged

By Edwin B. Knowles

WHAT might be called the standard English editions of *Don Quijote* before 1700 are well known: the Thomas Shelton translation in quarto of 1612, 1620; its reissues in folio of 1652, 1675, and 1677; and the John Philips translation of 1687. Almost unknown are the four short versions that were published in London between 1686 and 1700(?). By comparison to them the Shelton first is a relatively common commodity, for during the last fifty years only five copies of the abridgments have turned up at auctions as compared to over ten times that many Sheltons. Prior to Donald Wing's continuation of the *Short-Title Catalogue* to 1700, no bibliographer had listed them all. Their contents have never been described. The purpose of this article is to tell something about the contents of each of the four, to attempt a more accurate dating of the fourth, and to relate them to the general situation of *Don Quixote* in England at the end of the seventeenth century.

The first new English version of *Don Quijote* after Shelton's translation is a little twenty-page chapbook, or pamphlet, published in 1686. It has no illustrations. The title-page is a full one:

The FAMOUS | HISTORY | OF | *Don Quixote* | DE LA | MANCHA. | *CONTAINING* | An Account of his many strange Ad- | ventures, and wonderful Exploits | in Encountring supposed Armies, | Giants, | Inchanted Castles, Knights, | and other Adventures; his Love | to Ladies: With the Merry Humours | of *Sancho Panca* his Squire. Pleasant and Profitable, *&c.* | [rule] | Licensed according to Order. *June* 12. 1686. | [rule] | *London*, Printed for *G. Conyers*, at the *Golden* | *Ring* on *Ludgate-Hill*, over against the *Old Bailey*. | 1686.

This is item C1772 in Wing. It is listed in no other bibliography and I have been unable to locate a copy in private libraries, even in the fabulous collection of Señor Juan Sedó Peris-Mencheta of Barcelona. The apparently unique copy is in the Bodleian Library, Wood 259(12). The work collates: 8°, A^8 B^4, 12 leaves, pp. [4] 1-20, $4 (-A1, 2, B3, 4) signed [misprinting B2 as B3]. Apparently the first leaf [A1] has been bound after B4; since the watermark occurs in A2.3, the original conjugacy of this leaf with A8, though most probable, cannot be proved. This leaf is blank on the recto; the verso contains six lines of verse (see below). The title-page is found on the recto of the existing first leaf, A2; this is blank on the verso. A3 contains a half-title and the beginning of the text, which ends on the verso of B4.

George Conyers, of the Golden Ring on Ludgate Hill, specialized in chapbook abridgments of popular romances. It is easy to establish that the anonymous hack who did the job for Conyers worked directly from Shelton. Condensing as rigorously as he does, it would have been impossible for him to follow the English translation in detail, but the key words in all the episodes given with any fullness are Shelton's words. The abridger was a humorless drudge, apparently, with no gift for phrasing. His book is matter-of-fact and completely undistinguished. As might be expected, he started off with some sense of freedom to give interesting details, but half way through his twenty pages he begins to become conscious that his space will soon run out. The gaps in the story get larger, the compression more severe, until he huddles things to a conclusion with the Don's return to his village at the end of Part I of the novel.

The abridger divides his twenty pages into seven chapters. Chapter I presents Don Quixote as though he were a real person about whom a "treatise" has been written that "has occasioned much laughter," a man who "resolved upon the reading of many Books of Knight-Errantry, to betake himself to the

like." We are introduced to Dulcinea, "a brisk lass" whom he "conceited no less than a Princess." Chapter II covers in more detail his first day: the inn, "a famous Castle," the "two wenches," his "Amorous Complements," the "Murrion" tied "with Green Ribands," and the supper, "Poor John." Chapter III continues with the watching of the arms on a "Cistern," the carriers, whose heads he "broke" in a "piteus manner," the knighting, the departure for home and the rescue of "a youth," the unsuccessful charge on the merchants, the beating, the return home, where an unidentified "they" took his books and "sacrificed them to the Flames." Chapter IV takes up the second sally, Quixote now accompanied by "a Neighboring Sheperd" who is "in hopes of being made Governour of Islands." There follows in brief the episodes of the windmills, the two priests "on Dromedaries," and the "Biscayan Squire." Then, "after having continued some time with a parcel of Goat-herds," Rosinante meets "certain Carriers Mares" to his master's sorrow. At the inn "he and his Man fared little better in attempting to surprize an Austrian Wench of the House." Chapter V has the "purge," the departure, the blanket tossing, where Quixote from outside "might see him mount and descend like a Dog at Shrovetide," the adventures of the flocks of sheep, and the procession of mourners. Chapter VI quickly contracts the stories of the fulling mills, Mambrino's helmet, and the galley slaves. Chapter VII deals with the flight "to the Mountains," the discovery of "a portmantua" and then its unnamed owner [Cardenio], whose long tale is compressed neatly into one sentence. The Don's penance is just mentioned, "but having performed it, he took again his Armour, and hearing a Giant lodged near that place, took up a lodging." The episode of the wineskins follows, whereupon "they [unnamed] resolved to sit him the next night. . . . Divers of the guests" gave Don Quixote arms

and thereupon an Alarum about Mid-night was sounded . . . whereupon up started Don Quixote, when as they clapt a tub over him suffering

his head to come out, on which by strings they fastned a Milk-bowl, and so led him to the Fight, where being come down, as in the hurry of a Retreat, they tumbled him, rowled him about, and run over him, he not being able to help himself, and so they left him in a great Agony till morning. These are the principal Exploits and Adventures of this famous Knight-Errant, who for strange, though somewhat extravagant Undertakings, out-did all that went before him; who having made Sancho Governour of an Island, as he promised, was himself carried home as in an Enchanted Cage, and there ended his days, much lamented of his fair Dulcinea. Finis.

Anyone familiar with the original will recognize that the condenser has recalled an episode from Sancho's governorship in Part II and given it to the Don. This sorry little book, as now bound, concludes with a bit of verse: "Behold Don Quixote here we do present, | The Life of Sport, and Prince of Merriment. | A Story old, but new cannot exceed; | None ever writ did so much Laughter breed: | Take it and read it then, if you complain, | Give but the Reason, take your coin again." The coin, presuming that Conyers priced the book in the customary way, was one shilling. Unless laughter was provoked much more easily in 1686 than now, Conyers' offer must have been taken up by some readers. Certainly there is little to stir amusement in this bare skeleton.

In 1689, three years after *The Famous History*, appeared a second condensation—a much more ambitious piece of work which runs to 204 pages. Again we have a full, and presumably seductive, title-page:

The DELIGHTFUL | HISTORY | OF | Don Quixot | The most Renowned BARON of | MANCHA | CONTAINING | His Noble Atchievements, and Surprizing | Adventures, his Daring Enterprises, and Va- | liant Engagements for the Peerless *Dulcinea* | *del Toboso*, and the various and wonderful Oc- | currences that attended his Love and Arms. | ALSO | The Comical Humours | Of his Facetious SQUIRE | Sancho Pancha. | And all other Matters that conduce to the Illu- | stration of that Celebrated History, no less | pleasant than gravely Moral. |

[rule] | *Licensed and entred according to Order.* | [rule] | *LONDON,* Printed for Benj. Crayle at the *Pea-* | *cock* and *Bible* at the West end of St. *Pauls,* 1689.

This is Wing number C1771; it is cited in the *Term Catalogue,* II, 287. One perfect and one imperfect copy are in the British Museum; another, in the Biblioteca Nacional, is listed in the Spanish bibliographies. The *Bibliografía* of Suñé Benages follows Ríus in locating another copy in the Bragge Collection in Birmingham. However, the latest catalogues of that library list none. Apparently there are no copies of this edition in the United States or South America. It collates thus: 12°, [A] B-S^{6}, 108 leaves, pp. [1-12] 1-31 36 33 43 31 36 37-204, $4 [-D4, +D5, -N4] signed. A1 recto, blank; verso, engraved frontispiece, the upper half entitled "Don Quixot Dubb'd a Knight Errant by the Innkeeper," the lower "Sancho Pancha toss't in a Blanket"; A2 recto, title-page; verso, blank; A3 recto, "To his Beloved Consort . . . ," an "Epistle Dedicatory"; A4 verso, "Books lately printed . . ."; B1 recto, text begins and ends on S6 verso. The two illustrations facing the title-page, as Ríus noted long ago, are reductions of two full-page engravings in the Philips translation of 1687.

The book is dedicated "To His Beloved Consort, The Lady S——" by one "E.S." He assures his lady repeatedly that in various ways this is the "same" *Don Quixote,* "only [he] has left a great deal of tedious, musty, proverbing behind him, and comprises his Matters in few words. . . . In a word, Garulity only, that vice amongst the Thinking-wise, we have avoided." The five-page list of books published by Benj. Crayle that follows the dedication insinuates something about the presumed audience for the abridgment by E.S. It is a fascinating miscellany of histories, romances, religious tracts, with a preponderance of popular "medical" works, such as, "Venus Cabinet opened, containing new and curious Observations on the Art of curing

the Venerial Disease . . . Written In French by Monsieur De Blegny, Chief Surgeon to the French Queen." Also listed is "Intrigues of Love, or the Amours and Gallantries of the French Court . . . newly made English . . . By the Author of Don Quixot." The "Author," of course, is E.S., whose *Quixot* is included in this list, priced at a shilling. The general calibre of Crayle's stock in trade is still characteristic of our popular cheap books, only Hollywood has replaced the French Court as the locus of sin and glamor.

There would be nothing but boredom in a detailed summary of the contents of *The Delightful History*'s 204 pages. Suffice it to say that in one way or another all the major events of both Parts I and II of the original are covered. It is more important to note that E.S. stole his potboiler, not from Shelton, but from the translation of John Philips, published two years earlier in 1687. "Translation" is perhaps a misnomer for Philips' work. He took Shelton's translation and reworked it, as he says on his title-page, "according to the humour of our modern language." The result is a travesty on the tone, flavor, meaning, and details of Cervantes' book. But once that is granted, it must be conceded that Philips exhibited great ingenuity, considerable wit, and an engrossing knowledge of the low-life of London. His book is a treasure trove of allusions to notorious people and places, to customs, slang, and folkways in general. The number of these allusions runs to over 600. Also, Philips was conscientious about the plot and industriously included everything in the original, which is more than can be said for some of the orthodox translators. E.S. apparently considered Philips' "modern language" very smart, for he plagiarizes it as faithfully as a condensation could. One passage from the opening chapter of *The Delightful History* will give an adequate taste of E.S. and, in a second-hand and diminished way, of John Philips:

> It was in some part of Mancha, of which the Name is at present slipt

out of my memory, in which there was some time since a certain Squire, sprung from the most Warlike and Noble Race of King Arthur's Tilters; his Character thus: He was formerly that which we call a Wanderer from Town to Town, Equip'd with a rusty Case of old Iron, with an answerable Target and Lance, and a Steed as stately and swift as a Pegascean Post-Horse, and as lean and foundred. I might here repeat to you the luxurious Delicates of his Table, his parched Pease; his Steaks and Herrings, with a Lark or two on Sundays to mend his Commons; his Friday Fasts and Prayers, and other his Extravagancies. But let it be sufficient to tell you, that by these things he consum'd three parts of his Estate: And as for the 4th, it was devour'd by the Excess of a Wardrobe, which consisted of first an ancient Plush Jacket, bought of some Mountebank's Widow, a pair of black bays Breeches for Holy days, bought of the Hangman, a pair of old Boots, first exchang'd for Heath Brooms, and then new vamp'd by the Cobler, with one Spur and Spur-leather; for he well knew that if one side of the Horse went forward the other would follow after; as also a Coat of Irish Frize for Worky-days. He kept in his house a grave Matron of Fifty for Service, a Neice of Twenty for private Recreation, with a Skipkennel to saddle his Horse, and rob Orchards for second Course.

E.S., following Philips, endeavored to make his style as witty and as comical as possible. To the extent that he succeeded in doing so, he decreased any similarity which his book might have had to the original. Except for the names of the characters and the bare action of the story, *The Famous History* is only a vulgarized distortion, completely lacking in Spanish flavor and the true humor of Cervantes.

Ten years elapsed before the third condensation saw the light in 1699. Like its immediate predecessor, it is a 12mo; it is also long enough (191 pages) to cover the whole story. The title-page reads:

[within double rules] The Much-esteemed | HISTORY | Of the Ever-famous Knight | *Don Quixote de la Mancha:* | Containing his many wonderful | ADVENTURES & ATCHIEVEMENTS, | Very Pleasant and Diverting. | WITH THE | Chomical Humours of *Sancho Pancha,* his remarkable 'Squire, *&c.* | [rule] | **In Two Parts.** | [rule] | Be-

ing an Entire | HISTORY | Of all the | Memorable Transactions | Recorded of them. | [rule] | *Illustrated with Copper-Plates, representing Eleven of* | *the most remarkable Passages in the History, curiously* | *Engraven.* | [rule] | *London:* Printed for *N. Boddington,* at the | Golden Ball in *Duck-lane,* 1699.

This is item C1778 in Wing; it is III,171 of the *Term Catalogue.* There are good copies in the British Museum and the Keller collection at Harvard College. The collation of the British Museum copy is: 12°, A^6 B-I^{12}, 102 leaves, pp. [1-12] 1-191 [192], $5 [-A4, 5, D3] signed. A1 recto, title-page; verso, blank; A2, "The Preface to the Reader"; A3, a poem of 34 lines in heroic couplets; A4 recto to A6 verso, "The Contents"; B1 recto, text begins and ends on I12 recto; I12 verso, "Books Printed for Nicholas Boddington." Six engraved plates, the first before A1 as frontispiece in the Museum's copy, but lettered "Page 22"; the five others, each containing two subjects, after C6, C12, F2, G12, and H12, respectively. The author of this article owns an imperfect copy, the accidental discovery of which in a New York book shop engendered this research. There are apparently no copies in Spanish or South American collections.

Ashbee in his *Iconography* (p. 8) remarks of the illustrations that "the drawing is not very correct, but the engraving is good." Except that "not very correct" is a polite understatement, his opinion is sound. The engraving facing the title-page is a full page, showing the Don and Rocinante falling into a little pond which Sancho appears to be balancing on his finger tips; Quixote is as large as Rocinante and both are nearly the size of the windmill. The other cuts appear two to a page. Facing page 34, the upper is the Yanguesian drivers, the lower, the blanket tossing; facing page 48, upper, the procession of mourners, lower, the braying villagers; facing page 145, upper, the Duke's masquerade in the forest, lower, the wooden horse; facing page 168, upper, a cut that was obviously taken from a contemporary English book, purporting to represent Sancho as judge, and lower,

Don Quixote charging the bulls. This book, unlike the other three, enjoyed a second edition in 1712.

The author of *The Much-esteemed History* appears to know more about *Don Quixote* than his two predecessors. In the "Preface to the Reader" he speaks of the book's favorable reception "amongst all Conditions of People, not only in ours but in other Nations, gaining universal Applause." He refers to Cervantes' estimate of the "30,000 copies of the First Part" sold before the appearance of the second part, to the "spurious Second Part," and points out the "Moral Solidity" of the satire. Naturally, he claimed to have omitted "nothing worthy of note," leaving the "Quality or Quintessence of all more refined and correct." His poem, "Don Quixote de la Mancha to the English Reader," except for placing France and Holland in the wrong order, summarizes well enough the history of Cervantes' original:

> I am *Don Quixote* of the Spanish Race,
> Long time I did my Native-Country grace;
> But, born to travel, *Spain* too streight I found,
> Which made me leave stiff Dons and Sun-burnt Ground,
> To visit the more *Northern Climes* and see
> How other Nations wou'd accept of me:
> Passing Pyrenian-hills, I enterr'd *France*,
> And made the Monsieur to my Pipe soon dance;
> His light Heels caper'd when he read my Pranks,
> And loud he cry'd, Seignior, me give you thanks;
> Your pleasant Stories (hang me like an Elf)
> Do make me laugh till me be-piss mine self.
> To *Holland* then and *Germany* I went,
> In me those lead-head Nations found content:
> Then passing o're the *Rubicon*-like Streight,
> In *Albion's* Lap I found as kind a Fate;
> Tho' there my mad Pranks least they cou'd descry,
> 'Cause there are Thousands full as made as I;
> Men that have Wind-mills in their Pates like mine. . . .

The anonymous condenser worked from Shelton's transla-

tion; however, he did so with much more originality than the composer of the 1686 edition. The verbal indebtedness to Shelton is generally a matter of single key words, but occasionally whole sentences are largely quoted, like this one, which incorporates one of Shelton's marginal notes: ". . . and because *Rozin* in *Spanish* signifies a Horse of Labour, or Carriage, he joyning to that the *Latin* word *ante*, before, called him *Rozinante*, which is to say, a Horse that sometimes was a Horse of Carriage."

In spite of the indebtedness to Shelton, the tone of this little book at once suggests Philips' translation or Edmund Gayton's *Pleasant Notes Upon Don Quixot* (1654), for the author invents Rabelaisian phrasing (not illustrated here) and local allusion to homely things, as they did. But from a careful comparison no evidence of direct influence through the borrowing of Philips' or Gayton's words could be found. Some examples chosen at random through the book will illustrate the flavor of the humor. (All of these are pure additions; they do not appear in Shelton or the Spanish.) Quixote, when knighted, "fell on his knees in a puddle of water"; the two wenches at this ceremony "dived into his Pockets, for they left him never a Cross"; at the burning of the library "you might see the Knight of the Burning Sword blaze terribly, *Orlando Furioso* grow stark-mad in the Fire . . . and King *Arthur* with his Knights of the Round Table scamper about till they were reduced to ashes"; at the windmills the Don "was quite canted over and dumped into a great Pond" (the source for the pond in the engraving); for Quixote's wounded ear Sancho "gave him a little ease by chawing a piece of Cheese in his Mouth and laying it on with a little Wool he took from a Bryer"; Quixote tells Sancho to take his knocked-out teeth "and bury them, that, as from Cadmean Serpents, Warriours may spring out of the dust"; as Princess Micomicona, Dorothea tells of the "giant Landaffilando, thirty cubits high, riding upon no less than eight Horses at once, saddled and chained together"; the Don hangs from the stable window "like

a toad on a string"; when Dulcinea's disenchantment is proposed to Sancho in the Duke's pageant, he cries, "What does this raw-boned Son of a Bitch mean"; at the Duke's, one night, "a disguised Dulcinea and Montesinos" catch Sancho "in his shirt, and with Wire Hand-whips, fell so unmercifully on his Buttocks, that they hardly left a patch of whole Skin"; Knight and Squire are ejected from the Duke's because of Altisidora with this farewell, "Begone Varlets, the Lady is betrothed to *Oberon* King of Fairy-land, whose Wife, Queen Mabb, dying of the Pip, lately left him a Widower"; after his death the Don was "buried in the Cathedral of Mancha in Old Castile" with the epitaph, "Here lyes *Don Quixote,* Mancha's renown'd Knight, | Who, when alive, did many Battles fight; | Knight-errants Glory, many do him fame, | Tho' dying, he such Fopperies did disclaim: | His End above the rest the World must prize, | For dying (tho' he liv'd a Fool) so wise." Emendations such as these vividly illustrate the common English view of *Don Quixote* before the eighteenth century altered the picture for the better.

The fourth abridgment is by all odds the prettiest book of the lot. It is a 24-page chapbook that bears no date. There is no *Term Catalogue* citation. The conjectural dating spans twenty-five years: the Christie-Miller *Catalogue* gives "about 1680," as does Palau y Dulcet; Ashbee suggests "about 1690"; the British Museum, Wing, and Ford-Lansing offer "1695?"; the Huth Library *Catalogue* sets the date at "c. 1705."

The title-page reads:

THE | HISTORY | Of the Ever-Renowned Knight | Don *QUIXOTE* de la *MANCHA:* | Containing his many Wonderful and Admirable | ATCHIEVEMENTS and ADVENTURES | With the Pleasant Humours | Of his Trusty SQUIRE, | Sancha Pancha. | [rule] | Being very Comical and Diverting. | [rule] | [Small cut, the Don and the Windmills] | [rule] | *London:* Printed by and for *W.O.* and sold by *H. Green* at the | Sun and Bible on *London-bridge.*

This is C1773 in Wing. There are two copies at the British

Museum and one in the collection of Mr. Leonard Kebler, of Bronxville, N. Y. The Kebler copy, a handsome one from the S. R. Christie-Miller library, was kindly placed at my disposal by its owner. The work collates: 4°, A-C⁴, 12 leaves, pp. [1] 2-24, $2 signed. There are six (by repetition, seven) crude woodcuts, roughly 1¾ x 2⅞ inches; these are found on A1ʳ, A1ᵛ, B2ʳ, B4ʳ, C2ʳ, C2ᵛ and C4ᵛ. On the title-page (and page 11) is found the cut of the windmill; page 2 shows Don Quixote at the inn door; page 15, the Yanguesians; page 19, Sancho being blanketed; page 20, the cart of death; and page 24, the wooden horse. The title-page is found on A1, and the text begins immediately on the verso of this leaf.

Once the four abridgments are compared, the dating of *The History of the Ever-Renowned Knight* becomes positive as far as an earliest possible date is concerned, because it is clearly derived from *The Much-esteemed History* of 1699. This similarity is true of the cuts as well as the text. All the illustrations, except that on page 2, are obviously inspired by the copper plates of the 1699 book. They are not the same plates re-used; they have been re-cut, or copied, on wood, reduced in size, and changed in many small details. For example, in the quarto version of the windmill, used on the title-page and page 11, Sancho appears to the right of the pond instead of underneath it, as in the 1699. The drawing for the woodcuts is much more crude and the details are simplified.

The same sort of borrowing is obvious in the text, though naturally, since this is such a short version, the great bulk of what appears in the 191-page 12mo is omitted. As with the first chapbook version of 1686, the opening of this one gives the impression of a history rather than of fiction:

> Among other Persons of Reputation, whose Actions have gained an immortal Fame in the World, and that surprize with Wonder and Astonishment all that read the Relations of their extraordinary Atchievements, there is none more remarkable than Don *Quixote*, the Subject of

THE

HISTORY

Of the Ever-Renowned Knight

Don *QUIXOTE* de la *MANCHA*:

Containing his many Wonderful and Admirable

ATCHIEVEMENTS and ADVENTURES.

With the Pleaſant Humours

Of his Truſty SQUIRE,

Sancha Pancha.

Being very Comical and Diverting.

London: Printed by and for *W. O.* and ſold by *H. Green* at the Sun and Bible on *London-bridge*.

this History, who was a Gentleman that liv'd in the ancient Village of the *Mancha* in Spain, a Man so extreamly given up to the reading of Romances, and such other Books as treated of Knight-Errantry; that at last he resolved to put it into practice himself. . . .

The rest of Chapter I deals with the arming and the "musty Murrion" used as a headpiece; Dulcinea, "the daughter of a Butcher"; the inn, with "poor Jack" and "water called Champaing Wine"; the knighting, with Quixote "kneeling down in a Puddle of Water," and the wenches picking his pockets. (The quoted words, and those to follow, are directly borrowed from the 1699 text.) In Chapter II we are given the adventure with Andrew, the merchants, the return home and the burning of the library, with the same titles dancing in the flames as in the 1699. Chapter II adds Sancho to the Don; there is the charging of the windmills, with the Don "canted over into a pond"; then the Biscayan squire and the same remedy of chewed cheese. Chapter IV deals briefly with the Yanguesians, the adventures at the inn, and Sancho's blanketing. Chapter V rapidly condenses the adventures of the religious procession, Mambrino's helmet and the galley slaves. At this point, page 22, a smaller font of type appears and very little space is leaded between lines. Chapter VI makes a tremendous leap to beyond the middle of Part II—to the meeting of the Knight with the Duchess, the reception at the castle, the bearded duennas, and the wooden horse. With this adventure quickly over, the book ends:

But being unhoodwinked, they were congratulated for having finished the Adventure, and being desir'd to take some Rest, after it, were convey'd to Bed, a sleepy potion was given 'em, and they were remov'd into a Cart [we are now back to Part I of the original], and sent home to the Village of the Mancha: where Don Quixote soon after repented him of his Follies, and ended his Days. Finis.

On the basis of the borrowings from the 1699 version, "1700?" becomes the most logical date for this quarto. There is no way

"The drawing is not very correct"
(see p. 26).

of being certain how much later than 1700 the book may have been printed. "W.O." is William Olney, who, according to Plomer's *Dictionary* was a "printer of ballads, broadsides, and chapbooks" who "very rarely dated his books." He began working in 1697 and stopped, so far as is known, in 1709. The year 1700 is a sound possibility because it was a time of greatly accelerated interest in Cervantes' novel. Thomas D'Urfey's *The Comical History of Don Quixote* (1694, 1696) had enjoyed a reasonable success on the stage, a success which turned into notoriety in 1698 when Collier's *A Short View of the Immorality and Profaneness of the English Stage* selected D'Urfey and *Don Quixote* for special mention. The year 1700 saw both the first edition of Motteux's translation of *Don Quijote* and Captain John Stevens' revision of Shelton's translation. What is more probable than that Olney climbed on the bandwagon during the same year, or in 1701, hoping to capitalize on the renewed interest in an old title?

The four abridgments just described do nothing to change the general picture of the reputation of *Don Quixote* in seventeenth-century England that has been derived from allusions and borrowings.[1] Of course, it is only fair to remember that these little books were not intended for the cultured minority. Both Stevens and Motteux in their prefaces (1700) refer patronizingly to Shelton and Philips but do not mention the cheap editions. However, even so, the fact is not changed that the major appeal of the four books studied here was their comic quality. Quixote is "the Prince of Merriment"; Sancho is "facetious" and full of "Comical Humours." First E.S. (following Philips), then the man who did the 1699 version, and finally the author of the 1700(?) quarto—each felt free to heighten the amusing episodes with quite un-Cervantian language calculated

[1] See the author's "Allusions to *Don Quixote*," *PQ*, XX (1941), 573-586; "Cervantes and English Literature," in *Cervantes Across the Centuries*, edited by Angel Flores and M. J. Bernardete (New York, The Dryden Press, 1947), 267-293.

to increase the risibility. Note that Cervantes' name is never mentioned in any of the four condensations. For this level of readers the original author is still unknown or unimportant. E.S. becomes the "Author of Don Quixot" by the process of stealing a text from Philips. With drollery as the major aim, most of what gives the original its substance and depth becomes to E.S. "garrulity" and "tedious proverbing." The ridiculous and fantastic episodes are selected for digesting; the details of characterization, the realistic settings, the rich conversations—all these are tossed aside, even in the two longer abridgments. For the common reader in the seventeenth century, *Don Quixote* was a joke book. Gayton's *Notes,* Philips' "translation," and D'Urfey's trilogy are three major evidences of this, which the abridgments in their little way confirm.

But also of interest is the evidence in the preface to the 1699 *Much-esteemed History* of what was destined to be the common eighteenth-century point of view toward *Don Quixote.* Without in any way decreasing the comic-book emphasis, the editor suggests its satiric value: "by exposing Folly that men might learn to shun it." How clearly the eighteenth century speaks when the editor boasts that he has made the book "all the more refined and correct" by his omissions! In his poem he has Don Quixote say that in England "There are thousands . . . that have Windmills in their Pates like mine." This idea—that we all are in some degree Quixotes—appears in the work of many famous writers of the first half of the century. In Fielding's first (but not last) use of Cervantes, the play *Don Quixote in England* (1734), he concludes the drama thus:

Sir Thomas: Ha, ha, ha, ha! I don't know whether this knight [Don Quixote], by and by, may not prove us all to be more mad than himself.

Fairlove: Perhaps, Sir Thomas, that is no such difficult point.

[They sing]

All mankind are mad, 'tis plain, etc.

Motteux had stated the same idea in his preface: "Everyman has something of Don Quixote in his *Humour*." Dr. Johnson later elaborated it: "When we pity him [Don Quixote], we reflect on our own disappointments; and when we laugh, our hearts inform us that he is not more ridiculous than ourselves, except that he tells what we have only thought."

Thus in these four cheap little abridgments we see, first, a confirmation of the typical first English reaction to Cervantes' novel —that it was a hilarious book, but without depth or serious worth; second, we see a clear foreshadowing of the typical eighteenth-century view—that it was a great satire, comic to be sure, but universal in its common applicability, with its serious function (in Fielding's words) "to expose and extirpate those follies and vices which chiefly prevail. . . ."

Wing's *Short-Title Catalogue* and Translations from the French, 1641-1700

By Joseph E. Tucker

MR. Donald Wing's *Short-Title Catalogue . . . 1641-1700* has already won the well-deserved praise of the vast majority of scholars who have had occasion to consult it. The importance of its publication can scarcely be overemphasized, and any reservation made as to its merits—and reservations must be made—cannot overshadow the fact that Mr. Wing has given us, bibliographically speaking, *post tenebras lux*.

The time has now come for specialists in the many fields concerned to make an intensive checking of the three volumes so that research librarians may enter in their copies the necessary corrections and thus provide scholars with a more accurate *STC*. Considerable progress can be made, too, towards the second edition that Mr. Wing himself so ardently hopes for. The very useful results of some partial checking have already been published.[1] The present article will deal almost exclusively with proposed additions and corrections concerning *STC* entries for English translations from the French. While my report is meant to be a general survey of this difficult field, I have practiced economy to the extent of eliminating from my list the Huntington and Clark libraries' additions to Wing already identified by Miss Fry

[1] Edwin Eliott Willoughby in *Library Quarterly*, XVI (1946), 247-250, and XX (1950), 144-145; Karl J. Holzknecht in Papers, XLVI (1952), 400-406; *TLS*, November 14, 1952, p. 752; and especially Mary Isabel Fry and Godfrey Davies' supplements listing editions in the Huntington and Clark Libraries but not in Wing, *Huntington Library Quarterly*, XVI (1953), 393-436 (also reprinted as a separate).

and Mr. Davies in their supplements. It has seemed wisest to arrange my findings in the order of the Wing bibliography itself, but a few preliminary comments may not come amiss here.

My most serious objection to the method of the *STC*—and it is one that Mr. Wing has tried to forestall in his Introduction—concerns the handling of disputed attributions. "I assume," he writes, "no responsibility for authority of attribution." The *TLS* reviewer has already characterized this statement of procedure as "[retiring] behind a considerable defence in depth." While realizing that in such an extensive undertaking Mr. Wing must be, as he says, "concerned solely with enumerative [rather than descriptive] bibliography," I am not sure that one is justified in dismissing the question of attribution so hastily. Must not attribution be a major concern of any bibliography, whether it be enumerative or descriptive? Any other way of working, I believe, can lead to considerable confusion. I can only report that, in the field of English translations from the French, Mr. Wing is responsible for perpetuating a certain amount of this kind of confusion. In support of my contention, we may consider the example of the English translations of *Le Cercle*, a novel first published in Paris in 1675. Wing lists it in the following places:

A3017 ⟨Anon.⟩ The amorous abbess. 1684.
⟨The new L catalogue, under Brémond, Sébastien, identifies this as a translation of a part of *Le cercle.*⟩[2]

B4343 [Bremond, Gabriel de.] The amorous abbess. 1684.

M2496 [Montfort, de] The circle. 1676.

M2496A [Montfort, de] The politick and heroick vertues of love. 1686.
⟨Mr. Charles Mish has identified this as a reissue, with new titlepage, of *The circle.*⟩

N1218 Noel, Nath. The circle. 1675.

[2] The comments between angle brackets are Dr. Tucker's. L is the Wing symbol for the British Museum. (Wing symbols are used throughout the article.) *Editor.*

N1219 ———, ———. 1676.
⟨Noel is the translator, as the title-page of the 1676 edition shows.⟩

Leaving aside for the moment all other questions raised by these entries, we must face the fact that *Le Cercle* (or parts of it) is given four different attributions: anonymous, Brémond, de Montfort, Noel. There is involved, I believe, something more than a question of "bibliographical niceties." And while we certainly cannot expect Mr. Wing to be a specialist in all these thorny questions of attribution, we might expect him to adopt one theory and stay with it, or at least to publish some kind of *caveat.*

These multiple attributions—and my subsequent notes will list a fair number of them—can indeed lead *STC* users astray. If, for example, one wishes to trace the English translations of the *Mémoires de Madame la Duchesse Mazarin,* by looking under the Duchesse de Mazarin one will find:

M1538 1676 ("Second edition").
M1538A 1689 ("Third edition").

but if one looks for the same work under Saint-Réal (the common attribution), one finds a considerably different story:

S355 1676.
S356 1690 ("Third edition").
S356A 1695 ("Fourth edition").

Dr. Karl J. Holzknecht, in his review already cited, has regretted that Mr. Wing did not choose to list the name of the translator alongside that of the author of the original (as Pollard and Redgrave were able to do). What is perhaps even more to be regretted is that Mr. Wing has listed several translations from the French as original works of the translators. In dealing with this age when translators took such great liberties, one must admit that some works stand in a middle ground, somewhere between the original French and an original English work, and

sufficient justification can be found for letting the attribution fall either way. But my corrections will point to a number of cases, as in N1218/1219 cited above, where the attribution to the translator seems to have no justification whatsoever.

Seventeenth-century France was of course an intellectual crossroads in world literature. The sometimes very free French versions which its translators made of ancient and modern foreign works were not infrequently the major—if not the sole—source for English versions of these same books. How then should the bibliographer list these titles? Mr. Wing has almost always chosen to list them only under the "original author." Here I would make a special plea for some brief warning to the reader. Wing E3152, for instance, is not directly from Epictetus, but is rather an English translation of Gilles Boileau's life of Epictetus (original in French) and of the same author's French rendering of the *Enchiridion.* In Wing V663, the English translator did not work from the Vitruvius text, but rather from Claude Perrault's French abridgment. Would it be indulging in "bibliographical nationalism" to call for the insertion here of a simple annotation, such as: [Tr. from a French version]?

When one comes to the drama, thin partitions, indeed, divide the bounds of *translation* and *adaptation.* Here, however, recent scholarship has provided considerably better guides than for the problem of intermediaries. This scholarship is not always reflected in Mr. Wing's bibliography. In the important case of Molière, notably, I find little evidence of reliance on a standard authority, here Mr. John Wilcox's *The Relation of Molière to Restoration Comedy* (New York, Columbia University Press, 1938).

Even the barest catalogue can increase its usefulness tenfold, and at little cost in space, by indicating briefly the interrelation of identical translations published under different titles. I believe that most users of the *STC* would consider such notations

minimal. Is it not proper that we ask the *STC* to let us know immediately that the following entries:

C414 Camus. Forced marriage. Second edition. 1678.
C419 Camus. A true tragical history of two illustrious Italian families. 1677.

are the same work, under different titles? Even more important perhaps, should we not be able to call upon Wing to tell his users of this relationship when the identical texts are anonymous, and hence listed separately, as in the following case?

C1677 The ceremonies of the vacant see . . . what passes at Rome upon the Popes death. 1671.
N716 The new Pope. 1677.

Conversely, when a translation has been newly done, is it not misleading to find it listed as "Anr. ed." of an earlier English rendering? In the case of Charron's *Of Wisdome*, Wing C3717-3719 are the Samson Lennard translation, but C3720 is the George Stanhope version. Wing V386 is P. Ayres' translation of Villars' *Count of Gabalis*, but V386A was made English by A. Lovell. Mr. Wing's general use of the inappropriate indication "Anr. ed.," already so vigorously and justly deplored by Mr. Willoughby, seems particularly unfortunate when two *different* translations are involved.

French names seem to have offered more than usual difficulty for Mr. Wing. Sometimes it is variant spelling that beset him: he lists, for instance, both Saint-Ton (S358A) and Sainctyon (S293) for the same name, whereas the LC, presumably a final authority, uses neither of these spellings, but rather Saint-Yon. Compound names come in for considerable mishandling: one finds, for the same author, entries under both Eudes de Mézeray (E3407) and Mézeray (M1958), under both Pidou de Saint-Olon (P2159) and Saint Olon (S347), etc. These double listings, even when they are substantially duplicates, are confusing

since they may deceive researchers as to library locations, such indications generally being divided between the two entries. A more serious fault is involved when the double listings, as in the case of La Serre and Puget de la Serre, do not list identical issues under each heading. Checking *The Secretary in Fashion* under La Serre (L460-462), one finds issues of 1654, 1658 ("Second edition"), and 1673 ("Fifth edition") located, but under Puget de la Serre (P4184) only a 1654[53] edition.

In his introduction Mr. Wing has written: "The opening words of every title have been regarded as sacred." Few bibliographers would dispute the soundness of this general procedure. I wonder, though, if the *STC* would not have gained in clarity by making an exception of the different parts of the same work. Might not these last more logically be listed together, in progressive order by parts, and in chronological order under the individual parts? This practice is, I believe, standard in the better-made library catalogues. Is it really doing the scholar a service to list Mlle. de Scudéry's *Artamenes* [Vol. I] as entry S2144 and then wait until S2162, after several other different titles have intervened, before mentioning *The Third Volume of Artamenes?* The Rabelais entries are a particularly confusing sample of Mr. Wing's practice. If we analyze them, we come upon the following order for Rabelais' works (an order not always apparent, incidentally, from the Wing short titles):

R103 [Bks. I, II]. 1664.
R104 [Bks. I-V]. 1694.
R104A Bk. V. 1694.
R105 Bk. I. 1653.
R106 Pantagruel's Prognostication. [ca. 1645].
R107 [Bk. IV]. 1694.
R108 Bk. II. 1653.
R109 Bk. II. 1694.
R110 Bk. III. 1693.

One will certainly have to proceed with caution here in tracing

Rabelais in English. Mr. Wing's method of arrangement may well prove to be for many users of the *STC* the major defect of the work. For however cautious scholars may be, they will probably not be ready for any such straying from logic.

My own proposed corrections and additions, listed below under the pertinent *STC* serial number, are meant, as Miss Fry and Mr. Davies said of theirs, "not to point a finger at Mr. Wing, but to assist the scholar of the seventeenth century in the use of this most valuable tool." In my own notations there remain, I fear, many errors. When one has to lean heavily on secondary sources, no amount of assiduous cross-checking can eliminate all the slips. But in cases of questionable attributions, titles, dates, etc., I have thought it wisest to mention this element of doubt, even when I could offer no certain evidence. My hope is that scholars, having once again been made aware of these *lacunae*, will eventually be able to furnish the necessary bibliographical data.

Many research librarians in Great Britain, Ireland, and America have shown me great kindness in answering the many inquiries I addressed to them when I was preparing my notations. Mr. Charles Mish of the Department of English, University of Maryland, has been most generous in sharing with me his knowledge of the bibliography of seventeenth-century English fiction. In addition to the standard bibliographical tools cited by Mr. Wing in his introduction, I have found especially useful the article of Mr. Franklin P. Rolfe, "On the Bibliography of Seventeenth-Century Prose Fiction," *PMLA*, XLIX (1934), 1071-1086.

A53 Abbadie, Jacques. Mr. de Labadie's letter to his daughter. 1696.
This repeats Wing L99A (under Labadie, de). I can find no authority for the attribution to Jacques Abbadie, but have not been able to see the volume.

A55 Abbadie, Jacques. A new French grammar. 1676.

As the title-page shows, this is by J. G. d'Abadie, not Jacques Abbadie. Madan 3093 cites further information showing that the two are indeed different persons.

Accomplished courtier. 1658. See W., H.

Cross ref. should be to Du Refuge, E. See my note under W33.

A210+ An account of Monsieur de la Salle's. 1698. See Tonti.

Cancel cross ref. to Tonti and make main entry here. See my note under T1890.

A888 Alcofarado, Francisco.

Correction: Alcoforado, Francisco.

Almanzor and Almanzaida. 1678. See La Roche, Mlle. Guilhem.

Cross ref. should be to: La Roche-Guilhem, Mlle. de.

A3017 The amorous abbess. 1684.

The new L catalogue[2] identifies this as a [new?] translation of part of Sébastien Brémond's *Le cercle*. See my note under B4343.

Amours of Ann. 1689. See Le Noble de Tennelière, E.

The cross ref. is not followed through. The main entry should be here as anon. Rolfe, p. 1077, gives some reason to believe it may have been written originally in English. The attribution to Pierre Le Noble is frequently found.

Amours of Bonne Sforza. 1684. See Bellon, Peter.

Cancel the cross ref. to Bellon (who is the translator). The work should be entered here as anonymous. See Rolfe, p. 1080.

Amours of Count Teckel. 1686.

Correction: Teckeli.

A3027 The amours of the French king. 1689.

This is Vol. II, pt. 4 of *The Amours of Messalina* (i.e., Wing A3023).

A3254 Another collection of philosophical conferences. 1665.

Cancel entry. Same as Wing R1033A.

A3364 An answer to Monsieur de Meaux's book. 1687.

Probably another issue of Wing C4591. Yale reports that the two "seem to be alike," but that the title-page is missing in their copy of C4591.

A3722 Arnauld, Antoine. The faith of the Catholick church. 1687.

Cancel. This work is by Paul Bruzeau (who borrowed arguments from Arnauld). BN lists it correctly under Bruzeau. Same item is listed as anon., Wing F260.

A3730+ Arnauld d'Andilly, Robert.

Transfer here entry L943A (The manner of ordering fruit trees. 1660).

Art of making devises. 1650.

Cross ref. should be to Estienne, Henri.

A4186 [Aubigné]. The Catholick confession. 1686.

A4187 [Aubigné]. Hell illuminated. 1679.

A4186 is a reissue (with a new title-page) of A4187.

[Aulnoy, Marie Catherine La Mothe, comtesse]. Ingenious and diverting letters. 1692.

Cancel cross ref. to Berneville (since the Comtesse d'Aulnoy and Madame de Berneville are the same person). Transfer entries B2038-2041 here.

The cross ref. from the anon. title: Tales of the fairies, 1699, to: La Mothe, de, is not followed through. This title by the Comtesse d'Aulnoy is, as far as I can discover, a ghost book.

B., P. Amours of bonne Sforza. 1684. See Bellon, Peter.

Cross ref. should be to the title of this anon. work. Peter Bellon is the translator.

B., P. Reviv'd fugitive. 1690. See Bellon, Peter.

Cross ref. should be to the title of this anon. work. Peter Bellon is the translator. See Rolfe, p. 1080.

B451A [Baillet, Aarien].

Correction: Adrien.

B973+ [Barry, Paul de]. Pious remarkes upon the life of S. Joseph . . . The second edition of the English translation. [No place]. 1700. 18°. BN.

B1849 [Bellon, Peter]. The amours of Bonne Sforza. 1684.

Title should be listed as anon. A translation by Peter Bellon of *Les Amours de Bonne Sforza* (Leide, 1682). See Rolfe, p. 1080.

B1856 Bellon, Peter. The potable balsome of life. 1675.

As the preface shows, this work is by an apothecary, undoubtedly not the same person as Peter Bellon, the translator and novelist.

B1857 [Bellon, Peter]. The Princess of Fess. 1682.

Cancel. Bellon is the translator. Correctly listed under Préchac, Wing P3207B.

B1858 [Bellon, Peter]. The reviv'd fugitive. 1690.

Title should be listed as anon. A translation by Bellon of *La fugitive ressuscitée*, Genève, 1688. See Rolfe, p. 1080.

B2038-2041 [Berneville, Marie Catherine Jumelle de].

Madame de Berneville is the same person as the Comtesse d'Aulnoy. These entries belong under Aulnoy.

B2052 [Besogne, Nicolas]. Galliæ notitia: or, the present state of France. 1691.

L and LC give name as: Besongne.

B2052 is a later issue, with new title, of B2052+ and B2052A.

B2052+ [Besongne, Nicolas]. The present state of France. 1671. L.

B2633D Bibles. The councils of wisdom. 1680.

Correction: counsels. The usual attribution (L, LC among others) is to Michel Boutauld whose "ingenious reflections" are also included here.

B2885 Bidpai. The fables of Pilpay. 1699.

From the French translation of G. Gaulmin and Davud Sa'id (by Joseph Harris).

B3128 [Blaise de Vigenère].

Transfer main listing to Vigenère, Blaise de (as in LC entry).

B3367A [Boaistuau, Pierre. The theatre of the world]. 1679.

Entries have been transposed. B3367A is not by Boanerges, but rather by Boaistuau. It should be correctly numbered B3366A (since it is a later issue of B3366).

B3784 Bossuet. Exposition of the doctrine of the Catholic church. "Second" edition. 1686.

There were two editions in 1686:

1. "The second edition more correct" [of a 1685 ed.]. [Tr. by Joseph Johnson]. 1686. 12°. L.
2. For Henry Hills. 1686. 4°. L, MH.

B3919A Boyer, Pierre. The negotiations of the Embassadors. 1658.

Cancel. Part of: *The History of the Evangelical Churches of the Valleys of Piemont*, by S. Morland (i.e., Wing M2779). The heading (at p. 613) reads: The negotiation of the four ambassadors. The attribution to Boyer is very questionable.

B3919B Boyer, Pierre. The negotiations of the Embassadors. Anr. ed. 1691.

See my note under B3919A. The Bodleian Library ascribes B3919B to Antoine Teissier and considers it "probably a different translation" of Wing T621.

B4343 [Bremond, Gabriel de]. The amorous abbess. 1684.

The entries for this novel should be grouped thus:

The circle. 1675 [i.e., Wing N1218].

———. 1676 [i.e., Wing N1219 and M2496].

Same, with new title: The politick and heroick virtues of love. 1686 [i.e., Wing M2496A].

An abridgment [newly translated?] under title: The amorous abbess. 1684 [i.e., Wing A3017 and B4343].

L attributes this novel to Sébastien Brémond, but other authorities assign it to de Montfort. (The Wing entry has no accent for Brémond.)

Brief and easie method. 1697. See Fourcroy, *abbé* de.

The only title under Fourcroy is: A new and easie method. I know of no title beginning: Brief.

B4693A [Brillac, J. B. de]. Agnes de Castro. 1688.

The new L catalogue has: Brilhac. Mr. Wing uses this spelling in his cross ref. from B1717.

This is Mrs. Behn's translation.

B4693A+ [Brillac, J. B. de]. The fatal beauty of Agnes de Castro. 1688.

See note under B4693A.

This different translation done by Peter Bellon. Listed as anon., Wing F540.

B5113 Browne, Edward, M.D. A discourse of the country. 1671.

Browne is the translator of this work by Pierre Chevalier. Mr. Wing has cancelled this entry for 1671 (the only edition being dated 1672, i.e., Wing C3800).

B5241+ [Bruzeau, Paul]. The faith of the Catholick church. 1687.

Transfer here Wing A3722, F260.

C119/120 C., S. The art of complaisance.

Cancel as main entries. S. C. is presumably the translator. In any case, this is mostly a new translation from Books I and II of E. du Refuge's *Traité de la cour*. See W. Lee Ustick, "The Courtier and the Bookseller . . . ," *RES*, V (1929), 149-152.

C202 Cæsar, C. Julius. The compleat captain: or, an abridgement. 1694.

A translation of Henri, Duc de Rohan's abridgment of the Commentaries.

C414 Camus, Jean Pierre, bp. Forced marriage. Second edition. 1678.

C414 is a "second edition" [i.e., reissue, with new title-page] of C419 (A true tragical history, 1677).

C680+ [Cartigny, Jean de]. The conviction of worldly vanity. 1687.

See my note under S50.

C1492 The Catholick doctrine of the Eucharist. 1684.

Cancel. Transfer to Claude, Jean. See note here under C4592.

C1543 C1543+ Caussin, Nicolas. The Christian diary. 1652.

MH has no copy dated 1652. It has a later issue: For John Williams. 1662. 12°.

C1551+ Caussin, Nicolas. The unfortunate politique. For William Sheares. 1653. 8°. L.

Issued separately from: The holy court (of which it is a part).

C1677 The ceremonies of the vacant see. 1671.

Wing N716/717 (The new Pope, 1677, 1689) are reissues, with new title, of C1677.

C1780 [Cervantes, Miguel de]. The Spanish decameron. 1687.

Main listing should be under title.

Only part of this work is from Cervantes. A considerable portion of it is out of a French version of tales by Castillo Solórzano. See the present writer's article in PAPERS, XLVI (1952), 155-156.

C1924 Chambray, Roland Fréart, *sieur* de. The whole body. 1680.

This is another issue, with new title, of Wing C1923 (A parallel. 1664).

C3717 Charron, Pierre. Of wisdome. Sixth edition. 1651.

In the preface of the MH copy, the translator refers to this edition as the *fifth*.

C3717-3719 Charron, Pierre. Of wisdome.

These are the Samson Lennard translation.

C3720 Charron, Pierre. Of wisdome. 1697.

This is the Geo. Stanhope translation.

C3778+ Le chemin abrégé; or, a compendious method for the attain-

ing of sciences in a short time . . . Englished by R. G. [Robert Gentilis], Gent. For Humphrey Moseley. 1654. 12°. L.

C3800 [Chevalier, Pierre]. A discourse of the original. 1672.

Wing B5113 lists a 1671 issue of the same under Edward Browne, M. D. (the translator). Mr. Wing has cancelled the 1671 entry.

C4591 Claude, J. Mr. Claude's answer. 1687.

For what is probably a different 1687 issue of the same see my note under Wing A3364.

C4592 Claude, Jean. The Catholick doctrine. 1689.

I know of no 1689 edition. Undoubtedly the date should be 1684 (n.b., the TC entry cited is for November, 1683. The L and NU copies here listed are each dated 1684).

No doubt this entry is the same as Wing C1492.

C5016 Colbert, Jean Baptiste. The political last testament of. 1695.

Cancel entry and see my note under C6601.

C5142 A collection of discourses. 1664.

Cancel entry. Correct title reads: A general collection of discourses. This work correctly listed under Eusèbe Renaudot, Wing R1034.

Condemnation of Monsieur Du Pin [2 entries].

Cross ref. should be to Harlay de Chanvallon, François de, abp.

C5806 Confucius. The morals of. 1691.

According to LC this is a translation, via a French intermediary, of a Latin abridgment of Confucius' works. The L catalogue lists it simply as from a French compilation (by J. de la Brune or L. Cousin?).

C5883 Conniers, G. A true copy. 1681.

Apparently the same book as Wing C5993 (Connyer. A true copy. 1681.). The L catalogue listing is for Conniers, George.

C5993 Conyer. A true copy. 1681.

See my note under C5883.

C6315+ Corneille, Pierre. Nicomede, a tragi-comedy translated out of French of Monsieur Corneille by John Dancer. For John Dancer. 1674. 4°. L.

C6386 [Cotton, Charles]. The fair one of Tunis. 1674.

Cancel as main entry. Correctly listed as anon., Wing F102. Cotton is probably the translator (n.b. the advertisement in Vairasse's *History of*

the Sevarites which lists the above as "translated by C. C., Esq."). Rolfe, p. 1082, gives *L'amoureux Africain, nouvelle galante* (1671) as the probable original.

Counsels of wisdom. 1680.

Cancel cross ref. to Fouquet (since the main reference is under Bibles —Wing B2633D). See my note under B2633D.

C6584 [Courchetet d'Eshans, Luc].

Correction: Courchetet d'Esnans, Luc.

C6601 [Courtilz de Sandras, Gatien de]. The political testament. 1695.

There were two editions in 1695:

1. The political testament of M. Jean Baptist Colbert. For R. Bentley. 1695. 8°. O. [This is the present Wing C6601.]
2. The political last testament of. For C. Brome. 1695. 8°. L. [This edition listed in error under Colbert, Wing C5016.]

C6632 Coveras, Francisca de las. The history of Don Fenise. 1651.

Cancel as main entry since it repeats Wing Q220.

Curious and useful treatise. 1699. See Duillier.

Cancel. Main entry is Fatio de Duillier. This title omitted there, and no doubt correctly so, since it repeats what is probably a Halkett and Laing error (correct title: Fruit-walls improved).

D., T. Excellent woman described. 1692. See Dorrington, T.

Cancel cross ref. to Dorrington (since he is the translator). This work is "done out of French" (title-page), and listed as anon. by Wing E3838. See my note under E3838.

D116 [Daillé, Jean]. A lively picture. 1680.

Cancel as a main entry. Not by Daillé, but rather an anon. commentary on one of Daillé's works. Enter as anon.

Davies, John, of Kidwelly.

Cancel second (unnumbered) entry for Epictetus junior. 1670.

D396 Davies, John, of Kidwelly. Political and military observations. 1679.

Almost certainly a translation from the French, but to date I have been unable to track down the original. See PAPERS, XLIV (1950), 150.

D396+ Davies, John, of Kidwelly. Political and military observations. A new collection. For H. Cox and H. Bonwick. 1679. 12°. CH.

Aside from the addition to the title of "A new collection," and the fact that pp. 1-2 have been reset, this issue seems identical with Wing D396.

D1124+ [Derodon, David]. The funeral of the mass. Fifth edition. 1685. L.

D1127 Desargues, Gerard. Mr. De Sargues. 1659.

Same item is repeated under Sargues, Wing S692. The new L catalogue assigns the work to A. Bosse.

D1373 Dialogues of the dead . . . The second part. 1685.

A translation of the second part of Fontenelle's *Nouveaux dialogues des morts*, and hence the continuation of Wing F1414/1415. List as Wing F1414/1415+.

D1600 A discourse of local motion. 1670.

A translation of the *Discours du mouvement local* by the Père Ignace-Gaston Pardies. List as Wing P346+.

D2041 Douglas, Thomas. Vitis degeneris. 1668.

Cancel as main entry. Douglas is probably the translator. Correctly listed under Jonas Porré, Wing P2980.

D2414 Du Buisson. The history of the life . . . of . . . Turenne. 1686.

Cancel. Repeats Wing C6598. The LC attribution is to Courtilz de Sandras.

D2417 Du Chastelet de Luzancy, H.

The second entry (A panegyrick. 1690) should presumably be assigned the serial number D2417A.

D2454 [Du Fossé, Pierre Thomas]. Memoirs of the Sieur de Pontis. 1694.

Cancel as a main entry. Make cross ref. to Pontis, Louis de (Wing P2807) where same work is listed. According to BN, Du Fossé edited De Pontis' Memoirs.

D2456/2457 [Du Four de Longuerue, Louis].

MH has copies of both. D2456 has as title: A treatise. D2457 has: An historical treatise.

D2641+ Dupin, Louis Ellies. The evangelical history. For A. Swalle and T. Child. 1694. 8°. L.

D2682+ [Du Refuge, Eustache]. The accomplished courtier. 1658.

Transfer here Wing W33. See my note under W33.

D2683 [Du Refuge, Eustace].

Correction: [Du Refuge, Eustache].

D2686+ [Du Refuge, Eustache]. The art of complaisance. 1673.

Transfer here Wing C119. See my note under C119/120.

D2686++ [Du Refuge, Eustache]. ———. Second edition. 1677.

Transfer here Wing C120. See my note under C119/120.

D2717 [D'Urfey, Thomas]. The constant lover. [1685-88].

Possibly a translation from the French. In any case, this title is on the *Stationers' Registers* (III, 293) under 10 Nov. 1685 as "translated by Peter Belton." The *SR* listings for translators' names are not always accurate.

D2921+ [Du Vignan, sieur].

Add here Wing J749.

E3115 The English princess. 1678.

The common attribution is to Préchac.

E3152 Epictetus. The life, and philosophy, of. 1670.

The "Life" is by Gilles Boileau, and the rest of the book a translation from his French version of the *Enchiridion.*

E3399-3402 Euclid. The elements of Euclid.

The text is out of the French of Claude François Milliet de Chales.

E3407 Eudes de Mézeray, François. A general chronological history. 1683.

Cancel. Same as Wing M1958 (under Mézeray).

E3838/3839 The excellent woman described.

Possibly by Jacques DuBosc. Note the *Stationers' Registers*, III, 396, entry: "... by R. F. DuBose [*sic*], councellor and preacher in ordnary to the King. . . ."

F260 The faith of the Catholick church. 1687.

Repeats Wing A3722 (under Arnauld). Cancel as a main entry. See note here under A3722.

Fam'd romance. 1677. See Costes, Gauthier de.

Cross ref. should be to La Calprenède.

F540 The fatal beauty of Agnes de Castro. 1688.

Transfer to J. B. de Brillac (as B469.3A+).

F674A+ Fénelon. The adventures of Telemachus. Third edition corrected. For A. and J. Churchill. 1700. 16°. MH.

F726+ Fer, Nicolas de.

L has Vol. I (dated 1693) and Vol. III (dated 1694) of an eight-volume set: Voyages and travels over all Europe. 12°.

F885 [Fieux, Charles de]. The French rogue. 1672.

Cancel. Certainly not by Fieux (who was not born until 1701). List as anon.

F885A+ The XV comforts of rash and inconsiderate marriage. Printed for Walter Davis. 1682. 12°. O.

F904 [Filleau de la Chaise, Jean]. An excellent discourse. 1682.

Cancel as main entry. Same as Wing D2407. The main L listing is under Dubois de la Cour.

F1407+ [Fontaine, Nicolas]. The history of the Old and New Testament. Second edition. For C. Brome and B. Tooke. 1700-1701. MH.

F1409 Fontaine, Nicolas. The womans doctour. 1652.

Not by Nicolas Fontaine, the Biblical scholar, but rather by Nicolaas Fonteyn (L catalogue listing: Fontanus, Nicolaus).

F1413+ [Fontenelle].

Transfer here entry L3437 (Lucian's Ghost, 1684). See note here under L3437.

F1414/1415 [Fontenelle]. New dialogues of the dead.

The L copy has, in a single volume, first the title-page of Wing F1414, then, after the Dedication, the title-page of F1415. The L authorities suspect that these two Wing entries may refer to the same book, either variously catalogued or variously issued.

F1414/1415+ [Fontenelle].

Wing D1373 belongs here, since it is part II of Fontenelle's collection.

[Fouquet, Nicolas]. The counsels of wisdom. 1680. See Bible.

Change cross ref. to: See Wing B2633D. See note here under B2633D.

F2046+ [Foy] de la Neuville, ——. An account of Muscovy. Printed for E. Castle. 1699. 8°. LC.

Francis, abp. of Paris.

Change cross ref. to: See Harlay de Chanvallon, François de, abp.

F2183+ The French charitie. 1655.

Transfer here Wing H693.

F2196+ The French rogue. 1672.

Transfer here Wing F885.

F2540+ [Furetière, Antoine]. Scarron's city romance. 1671.

Transfer here Wing S830. Scarron, it is well known, had nothing to do with writing this work.

G177 The galants. 1685.

Cancel as main entry. Repeats Wing P2746A. Cross ref. needed to Poisson, Raymond.

G374 Gaujac, Peter Gallyde.

Correction: Gaujac, Pierre Gally de.

G1451+ Goussault, Jacques, abbé. Advice to young gentlemen. For D. Midwinter and T. Leigh. 1698. 8°. L.

Happy place. 1676. See Brémond, Gabriel de.

The cross ref. to Brémond is not followed through. I suspect this title is in error for *The Happy Slave* (1677) (i.e., Wing B4348).

H693 [Harcourt, Henri de]. The French charitie. 1655.

List as anonymous. Harcourt is not the author. Part of the title reads: "an essay written in French by an English gentleman, upon occasion of Prince Harcourt's coming into England. . . ."

H1150 Haudicquier de Blancourt, Jean.

Correction: Haudicquer de Blancourt, Jean.

H1490+ [Hérard, Claude].

Transfer here entry M1537A (A. Mazarin. The arguments of. 1699.). See my note under M1537A.

History of antient ceremonies. 1669. See Martin.

Change cross ref. to: See Porré, Jonas.

History of Henry IV. 1672. See Hardouin de Pèrefixe, *bp.*

Cross ref. not followed through. See my note under P1465+.
Correction: Péréfixe.

H2130 The history of Philoxypes. 1652.

This is an extract from part II of Madeleine de Scudéry's *Artamenes*, and hence belongs under M. de Scudéry. See Rolfe, p. 1083.

H2143 History of the administration. 1657.

Cancel. Correct title given under Vialart (Wing V291).

History of the cardinals. 1653. See Leti.

Cross ref. not followed through. I know of no such title by Leti.

History of the Caribby-islands. 1666. See Rucheford, Charles César de.

Correction: Rochefort, Charles César de.

H2149 The history of the conspiracy against the state of Venice. 1675.

Probably the same as César Vischard de St. Réal's *A Conspiracy of the Spaniards against the State of Venice* (1675) (i.e., Wing S352).

H2158 The history of the Duke of Guise. 1683.

Cancel. Correct title: The true history of the Duke of Guise (i.e., Wing T2703).

H2159 The history of the Eucharist. 1684.

Cancel as main entry. Same as Wing L454 where it is correctly ascribed to Laroque, Matthieu de.

History of the government of France. 1657. See Vialet, Charles.

Correction: Vialart, Charles.

History of the Holy War. 1686. See Mainbourg.

Correction: Maimbourg.

H3084 [Howell, James]. The last will and testament of the late . . . Cardinal Mazarin. 1663.

Howell is probably the translator. Same listed as anon. under Wing L514A.

Instructions for a young nobleman. 1683. See La Chétardie, J. Trottide.

Correction: La Chétardie, J. Trotti de.

J749 [Joannots, Du Vignan], *sieur des.* A new account. 1688.

Cancel as main entry. Transfer under Du Vignan (as D2921+).

K748 Koran. The Alcoran of Mahomet. 1688.

There were two editions this year (both "to be sold by Randal Taylor"):

1. In octavo. O.
2. In folio. CH.

This is from the André Du Ryer French version of the Koran.

L106 [La Calprenède, Gaultier de Coste] *seigneur de.* Cassandra.

There were *two different* translations of *Cassandra* published in 1652:
A. [Tr. by Lord George Digby.] [Books I-III only.] For Humphrey Moseley. 8°. CH.
B. [Tr. by Sir Charles Cotterell.] [Parts I-V.] For Humphrey Moseley, William Bentley, and Thomas Heath. Fol. MH.

L106A was never reissued. L106B was reissued as per entries L107-L110.

L110+ [La Calprenède]. Cleopatra. A new romance . . . now Englished by a gent. of the Inner-Temple. For Humphrey Moseley . . . and John Holden. 1652. 8°. IU.

L113 [La Calprenède]. Hymen's præludia. Second part. 1654[3].

The MH copy is clearly dated 1654 on the title-page. I know of no justification for dating this volume [1653].

L116 [La Calprenède]. Hymen's præludia. Fifth part. 1650 [i.e., 1656].

I know no authority for the 1650 date. The MH copy is clearly dated 1656 and the new L catalogue dates this volume 1656 without question.

L117A+ [La Calprenède]. Hymen's præludia. Seventh part. By E. M. for A. Moseley. 1663. Fol. CN, CLC.

This entry and L118+ included in: *Hymen's Præludia . . . Being the Six Last Parts . . .* [only Parts VII and VIII are new editions. Parts IX-X and XI-XII are reissues and have separate title-pages, dated 1659 (i.e., are the same as L119 and L120)].

L118+ [La Calprenède]. Hymen's præludia. Eighth part. By E. M. for A. Moseley. 1663. Fol. CN, CLC.

See my note under L117A+.

L118++ [La Calprenède]. Hymen's præludia. Parts IX-X. By E. Tyler for John Crook. 1658. Fol. V.

L124+ [La Calprenède]. Hymen's præludia. [Parts I-XII]. For Ralph Smith. 1698. 4°. CN.

L128+ La Chambre, Marin Cureau de. The art how to know men. For Thomas Bassett. 1670. 8°. CN.

L132 [La Chambre, Marin Cureau de]. A physical discourse. 1658.

Should be indicated as another issue of Wing L129, with a changed title.

L136+ [Lacroze, Jean Cornand de]. An historical and geographical description of France. For T. Salusbury. 1694. 12°. L.

L137 [Lacroze, Jean Curnand de].

Correction: Lacroze, Jean Cornand de.

L138+ Lacroze, Jean Cornand de. A new exact geographical description of France. For T. Salusbury. 1695. 12°. LC.

A reissue, with new title-page, of L136+.

L149 [La Devize].

Correction: La Devèze.

L432 La Quintinie, Jean de. The compleat gard'ner. Second edition. 1699.

Not another edition of Wing L431, but rather a different translation (and abridgment). L431 is the Evelyn translation. L432 was done by G. London and H. Wise. Some copies of this latter have on the title-page: "The second edition, corrected," but Geoffrey Keynes, in his *John Evelyn* ... (New York, 1937), p. 223, says it contains almost nothing directly from the Evelyn version.

L449 [La Roche Guilhem] Mlle de. Royal loves. 1680.

A new issue, with changed title, of L447 (Asteria and Tamberlain).

L449+ [La Roche Guilhem] Mlle. de. Taxila, or love prefer'd before duty. A novel. By D. W. Gent. For T. Salusbury. 1692. 12°. L.

"D. W." is presumably the translator. This is a different translation from Wing L450 (Zinghis. 1692).

L456 La Salle, Jean Baptiste de. Paradoxes. 1653.

Same as Wing H354. Cancel as main entry. La Salle is the pseudonym of John Hall.

L457 La Serre, Jean Puget.

Correction: La Serre, Jean Puget de.

L487+ Last howers of the right reverend. 1652.

Cancel the cross ref. to G. L. (which is not followed through). G. L. is the translator. The work is sometimes ascribed to André Rivet. It was printed for S. Broun. Hagh. 1652. 8°. L.

L577 La Tour d'Auvergne, Anne de. Certain letters. 1660.

Cancel as main entry. By several authors. Same correctly listed under title, Wing C1702.

L626 La Vaugion.

Correction: La Vauguion, de.

L822+ [Le Clerc, Jean].

Transfer here entry T1757 (Memoirs of Emeric. 1693). See my note under T1757.

L943A Le Gendre, *sieur de*. The manner of ordering fruit trees. 1660.

Cancel as a main entry. Le Gendre is the pseudonym of Robert Arnaud d'Andilly. Main entry should be under Arnaud d'Andilly.

L1036A+ Le Maire, Jacques-Joseph. A voyage of the sieur Le Maire to the Canary Islands. For F. Mills and W. Turner. 1696. 12°. L.

L1052 [Le Noble, Eustache]. The history of Father La Chaise. 1693.

Commonly attributed (by L, among others) to Pierre Le Noble.

L1054 [Le Noir, Jean]. Rome a la mode. 1678.

Another issue, with new title, of Wing L1053.

L1116+ Le Prestre de Vauban, S. The new method. The second edition. For A. Swall and sold by W. Freeman. 1693. 8°. MH, LC.

Letter from the Arch-bishop of Paris. 1694. See Harlay de Chanvalion.

Correction: Harlay de Chanvallon.

L1796+ [Levassor, Michel]. The sighs of France in slavery. The fifth [and sixth] memorial[s]. For D. Newman. 1690. 4°. CH.

Lisieux, Z. de. See Fountaine, L.

Cross ref. should be to Fontaines, Louis.

L2371+ [Lisola, François Paul de]. The buckler of state. The second edition. For Richard Chiswell. 1677. 8°. MH.

L2593+ Lively picture. 1680. See Dailié, Jean.

Cancel cross ref. to Dailié [i.e., Daillé]. Transfer entry D116 here. See my note under D116.

L3437 Lucian's ghost. 1684.

Cancel as a main entry. Enter under Fontenelle as Wing F1413+. CN has identified this as a translation of Fontenelle's *Dialogues des morts*. The title-page says only: "Composed first in French, and now paraphras'd into English, by a person of quality." I have been unable to trace

carefully the interrelation of the various issues of Fontenelle's *Dialogues* in English.

M592-597 Marguerite de Navarre.

These entries do not distinguish between:

1. Marguerite d'Angoulême, 1492-1549 (generally called: M. de Navarre), and
2. Marguerite de Valois, 1553-1615 (grandniece of the above, and herself sometimes called "M. de Navarre").

Wing M593 (Heptameron) is by the first. All the other entries belong under the second.

M592, 593A-597 Marguerite de Navarre [i.e., Marguerite de Valois].

The grand cabinet-counsels unlocked, The history of, The memorialls of—are the same work, with different titles.

[Martin]. History of antient ceremonies. 1669. See Wilson, John.

Change cross ref. to Porré, Jonas.

M1027+ [Massard, Jacques—probably not the same Massard as in Wing M1027]. A treatise of the vertues and uses of several panacea's. For the author. 1685. 12°. L.

M1537A Mazarin, Armand. The arguments of. 1699.

Cancel. Not by Mazarin. The usual attribution is to Claude Hérard (or: Erard). Same work entered as Wing S302 (under Saint Évremond, who may be author of part of the book).

M1538 Mazarin, Hortense. The memoires of. 1676.

Cancel. The usual attribution is to César Vischard de Saint-Réal. This entry should hence become S355+.

M1538A Mazarin, Hortense. The memoires of. Third edition. 1689.

Cancel. CN, the only location noted, reports they have no such issue.

M1541 Mazarin, Jules. News from France. 1652.

Cancel. Not by Mazarin. Correct entry listed under Naudé, Wing N248.

Memoirs of Emeric. 1693. See Le Clerc, Jean.

Cross ref. not followed through, and this work listed only under Tököly, Wing T1757. See my note under T1757.

M2383A-2385 Molière.

It is difficult to understand what criteria guided Mr. Wing to include only three plays here. For fuller information, consult John Wilcox, *The*

Relation of Molière to Restoration Comedy (New York, 1938), especially pp. 178-191.

M2384 Molière. Mamamouchi. 1675.

This is a later issue of M2383A, the Ravenscroft translation of the *Bourgeois gentilhomme.*

M2479 Montaigne, Michel de. Essays of. 1685. 3 v.

In the MH copy, only vols. I and II are dated 1685. Vol. III is dated 1686.

M2493 Montespan. Amorous conquests. 1685.

Cancel as a main entry. This item is not by, but rather about Mme. de Montespan. Correctly listed as an anon. work, Wing A3018.

M2494/2495 [Montfaucon de Villars]. The Count of Gabalis.

Cancel as a main entry. Repeated correctly under Villars—Wing V386/386A.

M2496/2496A [Montfort, de].

See my note under B4343.

Moral treatise. 1694. See Cassaigne.

Correction: Cassagnes.

M3187 The mystery of Jesuitism. 1658.

Cancel. The correct title is: *Les Provinciales: or, the Mysterie of Jesuitism.* Correctly listed under Pascal, Wing P644.

The negotiations of the embassadors. 1658. See Boyer.

Cancel. See my note under B3919A.

N716/717 The new Pope.

These are reissues (with new title-pages) of Wing C1677 (Ceremonies of the vacant see. 1671).

N1218/1219 Noel, Nath. The circle.

Cancel. Noel is the translator. See my note under B4343.

P307 Papillon, Thomas. A treatise concerning the East India Trade. 1696.

A later issue of P305/306 (The East-India trade). L ascribes this work to Robert Ferguson, giving as its authority: (1) the 1696 title-page which ends: "Wrote at the instance of Thomas Papillon, Esq.; and in his house, and printed in the year 1680. And now reprinted for the better satisfaction of himself and others.," and (2) the record of payments to Ferguson found in the MS. accounts of the East India Co.

P346+ Pardies, Ignace Gaston.
Transfer here Wing D1600 (A Discourse of local motion. 1670).

P361A Parival. The historie of. Second edition. 1659.
The serial number has inadvertently been omitted.

P640-641 [Pascal, Blaise]. Additionals to the mystery of Iesvitisme.
By many hands. Pascal's contribution was very limited. See Ruth Clark's *Strangers and Sojourners at Port Royal* (Cambridge, 1932), p. 279.

P642 [Pascal, Blaise]. The mystery of Jesuitism. Third edition. 1679.
A "third edition" of Wing P643/644 (Les provinciales). In the MH copy, the date on the title-page is printed in error: 1689.

P1465+(1) Péréfixe, Hardouin de Beaumont de. A collection of some brave actions and memorable sayings of King Henry the Great. For Abel Roper. 1688. 12°. L.

P1465+(2) ———. A history of Henry IV. By James Cottrel for Samuel Speed. 1663. 8°. L.

P1465+(3) ———. ———. By James Cottrel for Henry Herringman. 1663. 8°. O, LC.

P1465+(4) ———. ———. For John Martyn and Henry Herringman. 1672. 8°. CH.

P1465+(5) ———. ———. For Henry Herringman. 1692. 8°. L.

P1590A [Perrault, Nicholas]. The Jesuits morals. 167.[*sic*].
Correction: Nicolas. The correct date is 1679 (as per the MH copy).

P2746A [Poisson, Raymond]. The galants. 1685.
Another issue of P2745/2746.

P2979 Porré, Jonas. A history of antient ceremonies. 1669.
Another issue of P2980.

P3160 [Prade, Roger de].
Correction: Prade, Jean Le Royer, sieur de.

P3204+ [Préchac].
Transfer here Wing E3115 (The English princess. 1678).

Princess of Fèss. 1682. See Bellon, Peter.
Change cross ref. to: See Préchac.

P4183A/4184 Puget de la Serre, Jean.

Cancel as main entry. These entries belong under La Serre, Jean Puget de.

R103-110 Rabelais, François.

Entries are misleading (see my comments in introduction here). R104 (Bks. I-V) is not "anr. ed." of R103 (Bks. I-II). R105 and R108 had new issues in 1664 (R103), but the text of Bks. I-II as published in 1694 (R104, R109) was revised. See R. E. Cunningham, "A Bibliography of the Writings of Peter Anthony Motteux," in Oxford Bibliographical Society, *Proceedings and Papers*, III (1933), 320-322.

R260 [Rapin, René]. The comparison of Plato and Aristotle. 1673.

The above had two issues this year. In the O copy (the only one I have seen), the title-page continues: "Together with [Saint-Évremond's] ... judgment of Alexander and Caesar, as also on Seneca, Plutarch and Petronius"; here both the Rapin and Saint Évremond parts have separate title-pages also (the Rapin dated 1673; the Saint Évremond 1672). The separate issue of the Rapin alone is, as far as I know, a ghost. It is mentioned in *N & Q*, June 26, 1858, p. 515. The separate issue of the Saint Évremond, now listed in error as Wing R263, should become Wing S303+.

R263 [Rapin, René]. Judgment on Alexander and Caesar. 1672.

Cancel. This work is by Saint Évremond. See my note under R260.

R270/271 Rapin, René.

These have slightly different titles: R270: Reflections on; R271: Mr. Rapin's reflections on.

Relation of the country of Jansenia. 1688. See Fountaine, Lewis.

Correction: Fontaines, Louis.

Religion of the Dutch. 1680. See Stoupe.

Correction: Stouppe.

R1204+ Reviv'd fugitive. 1690.

Transfer here entry B1858.

R1419 Richelieu. History of the government. 1657.

Cancel as main entry. Commonly ascribed to Charles Vialart, and so listed by Wing V291.

R1739/1740 [Rochefort, Charles César de].

These are different issues of the same work.

R1864+ Rohan, Henri, duc de. The compleat captain, or, an abridgment. 1694.

See my note under C202.

R2050+ [Roussat, Richard].

Transfer here Wing W839 (The most excellent. 1670).

R2050++ [Roussat, Richard].

Transfer here Wing W840 (The most excellent. [?1682]).

S50 S., J. The conviction of worldly-vanity. 1687.

Cancel. Transfer under Cartigny, Jean de. "J. S." [John Shirley?] is probably the translator. Mr. Charles Mish has identified this as another translation of Cartigny's *Le voyage du chevalier errant.*

S293 Sainctyon, sieur de.

Correction: Saint-Yon, sieur de [LC form]. This entry repeated (likewise incorrectly) under Saint-Ton (Wing S358A).

S302 Saint-Evremond. The arguments of Monsieur Heard. 1699.

Correction: Herard. See my note under M1537A.

S303 Saint-Evremond. Female falsehood. 1697.

Cancel. The attribution to Saint-Évremond is incorrect. Commonly assigned to Pierre de Villiers (see L catalogue). List as V392+.

S303+ Saint-Evremond.

Transfer here entry R263 ([Rapin, René]. Judgment on Alexander and Caesar). See my note under R260.

S347 Saint Olon, Pidou de. The present state of the empire of Morocco. 1695.

Cancel as a main entry. Listed correctly under Pidou de Saint Olon, François, Wing P2159.

S355+ [Saint Réal]. The memoires of the Dutchess Mazarine. Second edition. 1676.

This is Wing M1538 (Mazarin, the Duchesse de. The memoires) which should be under Saint Réal.

S358A Saint-Ton, sieur de.

Correction: Saint-Yon, sieur de. See my note under S293.

S687 Sanson, Nicolas. The present state of Persia. 1695.

This work is not by Nicolas Sanson, the royal geographer, but by a missionary who is listed by BN as "Sanson, ——, missionaire apostolique."

S692 Sargues, de. Mr. de Sargues universal way of dyalling. 1659.

Cancel as a main entry. Same under Wing D1127. See my note under D1127.

S830 Scarron, Paul. Scarron's city romance. 1671.

Cancel. Not by Scarron. Transfer under Furetière, Antoine.

S831 Scarron, Paul. The comical romance. 1676.

Not "anr. ed." of Wing S830A, but at least partially a different translation.

S833 Scarron, Paul. Scarron's novels. 1665.

There were really three different issues this year.

A. Two different ones of the seven novels: (1) in O; (2) in CN. See my article in the *Revue de littérature comparée*, XXIV (1950), 559 ff.

B. One of only the last four "novels." Copy in NC. I did not know there was a copy extant when I wrote my *RLC* article.

S834 Scarron, Paul. Scarron's novels. 1667.

This is a reissue of A,2 mentioned in my note directly above.

S835/836 Scarron, Paul. Scarron's novels.

These are not really "anr. ed." of S833 (or of any of the 1665 editions) since the 1694 and 1700 editions include: *The Unexpected Choice* (first published separately in 1670).

S2144 [Scudéry, Madeleine de]. Artamenes or the grand Cyrus. 1653.

In the CH copy only Vol. I (Pts. I, II) is dated 1653. Vol. II (The continuation of *Artamenes*) is dated 1654, as is Vol. III (the present Wing S2162). Vols. IV and V (The fourth [fifth] volume of *Artamenes*) are dated 1655. The publishers remain the same for all five volumes.

S2144+ Scudéry, Madeleine de.

MH has later issues of parts VI and VII of *Artamenes:*
Part VI. For R. Everingham. 1690. 12°.
Part VII. For B. Griffin. 1690. 12°.

S2151 [Scudéry, Madeleine de]. Clelia. 1655, 56.

This is only Vol. I (1655) and Vol. II (1656).

S2159+ [Scudéry, Madeleine de].

Transfer here Wing H2130 (The history of Philoxypes and Polycrite. 1652.). See my note under H2130.

S2164 Scudéry, Madeleine de. Zelinda. 1676.

Cancel. As the MH catalogue notes, this is "in no way connected with Mlle de Scudéry." Most of this translation is out of Voiture. This same work correctly entered under Voiture, Wing V684.

Short and methodical introduction. Paris. 1683. See Vairasse.

Entry not under Vairasse. I have been unable to identify the volume in question.

S4697 Sorbière, Samuel. A journey to England. 1700.

Cancel. Not by Sorbière, but rather an anonymous parody of him which L, in an admittedly shaky attribution, assigns to William King.

S4698/4699 Sorbière, Samuel. A journey to London, in the year, 1698.

Cancel. Not by Sorbière. Commonly attributed (by L and others) to William King who wrote here under the assumed name of Sorbière.

S4700 Sorel, Charles. The anti-romance. 1657.

The title-page is lacking in the Edinburgh copy (the only one located). The STC title comes from a MS. title-page added later and is undoubtedly in error for: *The Extravagant Shepherd. The Anti-romance.*

S4701 [Sorel, Charles]. The anti-romance. 1660.

Cancel. L reports that the title-page really begins: The extravagant shepherd. The anti-romance. The volume is thus undoubtedly the same as Wing S4704A.

S4941A Spence, Ferrand. Miscellanea. 1686.

Cancel. This is a translation by Spence of several essays by Saint-Évremond. Correctly listed as Wing S304.

Tales of the fairies. 1699. See La Mothe, de.

Cross ref. is not followed through. Mme. d'Aulnoy is the author, but as far as I can discover this is a "ghost book."

Taxila, or. 1692. See W., D.

Change cross ref. to: See La Roche-Guilhem, Mlle de. "D. W." is probably the translator.

T621 [Teissier, Antoine]. The history of the negotiation of the ambassadors. 1690.

For a possible later and different translation of same see my note under B3919B.

Third and last part of the Ingenious . . . letters. 1692. See Aulnoy.

The cross ref. to Aulnoy is correct, but the work is not so listed. It has been placed in error under Berneville (Wing B2041).

T1757 Tököly, Imre. Memoirs. 1693.

Cancel as a main entry. The usual attribution (L, LC, MH) is to Jean Le Clerc.

T1890 [Tonti, Henri de]. An account of Monsieur de la Salle's last expedition. 1698.

Cancel and enter as anon. A forgery, not by Tonti. See *Journal of Illinois State Historical Society*, XL (1947), 439-443.

U132 Urfé, Honoré d'. Astrea. 1657.

CH copy is dated: vols. I-II, 1657; vol. III, 1658.

V162A+ [Vaumorière].

Enter cross ref. to La Calprenède's *Pharamond*. Vaumorière wrote parts 8-12 of this novel. See pp. 159-164 in Spire Pitou's *La Calprenède's Faramond* . . . (Baltimore, The Johns Hopkins Studies in Romance Literatures and Language, XXXI, 1938).

V378 Viger, François. A discourse of. 1670.

Not by François Viger (author of Wing V374-377) but rather by François Antoine Vigier.

V386/386A [Villars, de Montfaucon]. The count of Gabalis.

These are two different translations. V386 is the P. Ayres translation; V386A is by A. Lovell.

V390+ [Villiers, Jacob de]. The gentleman apothecary. [No printer listed on title-page]. 1678. 8°. MH.

V392+ [Villiers, Pierre de]. Female falsehood. 1697.

Transfer here Wing S303. See my note under S303.

V663 Vitruvius Pollio, Marcus. An abridgment of the architecture of. 1692.

The original is the French abridgment by Claude Perrault.

Voyages and travels over all Europe. 1693. See La Ferr.

Change cross ref. to Fer, Nicolas de. See my note under F726+.

V751 Vulson de la Columbiere, Mare.

Correction: Vulson de La Colombière, Marc.

W., D. Taxila, or love prefer'd. See La Roche Geilhem.

Correction: La Roche Guilhem. The cross ref. is not followed through. See my note under L449+.

W33 W., H. The accomplish'd courtier. 1658.

Cancel as a main entry. A new translation of Book II of E. du Refuge's *Traité de la cour*. "H. W., Gent." may be the translator (although from the title-page one might well infer him to be the author). See W. Lee Ustick's "The Courtier and the Bookseller . . . ," *RES*, V (1929), 146-148.

W839/840 Warde, William. The most excellent, profitable, & pleasant book of . . . Arcadam.

Cancel. William Warde is the translator. These entries belong under Roussat, Richard.

W2895A [Wilson, John]. A history of antient ceremonies. Second edition. 1669.

Cancel. Same title correctly listed under Porré, Jonas, i.e., Wing P2979. The error in ascribing this work to Wilson doubtless goes back to Halkett and Laing, VI, 194—an error they corrected in VII, 588.

W2906 [Wilson, John, *of St. Catherine's, Cambridge*]. Vitis degeneris. 1668.

Cancel. Same title correctly listed under Porré, Jonas, i.e., Wing P2980. See my note under W2895A.

Bibliographical Notes

Walter Haddon's "Poëmata" (1592)

In *Fasti Oxonienses*[1] Antony à Wood mentions having seen an edition of Latin poems (1592) by Walter Haddon (1516-1572). However, the volume was apparently hard to come by even in Wood's day, and in our own perhaps the only surviving copy is the imperfect one in the Folger Shakespeare Library. This edition of Haddon's *Poëmata*, not mentioned in the *STC*, has probably been overlooked or thought to be a "ghost," not only because of its great rarity but also because at first glance it resembles very closely the 1576 octavo edition of the poems (*STC* 12597).

Yet a comparison of the title pages immediately shows a difference between the two editions. That of the 1576 *Poëmata* runs: "*POËMATVM* | GVALTERI HAD- | *DONI LEGVM* | DOCTORIS, SPAR- | *SIM COLLECTO-* | RVM, LIBRI | DVO. | *LONDINI*, | APVD GULIELMVM SERESIVM, | ANNO. 1576." The title page of the 1592 *Poëmata* is the same except that "APVD GULIELMVM SERESIVM, | ANNO. 1576" is replaced by "PER RICHARDVM YARD- | LEI, ET PETRVM SHORT, | *propter assignatos Gulielmi* | Seresii, 1592." Turning to the texts of the two editions, one finds that while the contents are identical in nature and in order of arrangement, Yardley and Short worked from entirely new type. In the Folger copy of the 1592 *Poëmata*, signatures A_2-A_7 (pp. 1-11) are lacking[2] and blanks have been inserted. The missing items are "Vita Haddoni," "Vitam a seipso carmine descriptam," "Precatio Manassis, Regis Israelitarum, Captivi," "Ex Propheta Job," "Psalmus Davidis XXXIIII," "Psalmus Davidis CIII," "Precatio ex Psalmo XXXI," and most of "Disciplina

[1] *Fasti Oxonienses, or Annals of the University of Oxford, 1500-1640*, ed. Philip Bliss (London, 1815), p. 137. Wood observes of this edition that he could not tell whether it contained the same poems as the 1567 edition of Haddon's works because, having seen the 1592 volume once, "but dreaming not in the least of any future mentioning Dr. Haddon, I throw'd them aside after I had taken the title, otherwise I should have spoken more of him."

[2] The leaves are signed by the printer, but the pages have also been numbered by hand. The pages in the 1576 edition are not numbered.

Christianorum Morum. Tobiae 4." The surviving leaves begin with signature [A8] (p. 13), on which appear the last four lines of the final poem mentioned.

Like the 1576 edition, that of 1592 is in octavo, but since the type of the latter is smaller, more lines appear on each of its pages. As a result, while the 1576 octavo runs through signature [M6], that of 1592 reaches only through signature [K8] (p. 158). This, along with the fact that two pairs of poems which are printed on facing pages in the 1576 *Poëmata*, "Uxor non est (est) ducenda," and "Praecepta coniugii mariti postulata (uxoris responsa)," are carelessly placed in the 1592 text so as not to parallel each other, marks the only apparent difference between the two editions.

The printing of the 1592 octavo brings the number of known editions of Haddon's *Poëmata* to four. The other two are *Poëmata* (1567), a quarto that was bound with his *Lucubrationes* (*STC* 12596), and an octavo volume of selections from the *Poëmata* (1567), which survives in a probably unique copy in the Library of Trinity College, Dublin.[3] Since the 1592 edition was published twenty years after Haddon's death, it is additional evidence of the relatively wide circulation of his poems in Elizabethan England.

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A. E. Housman's Poetry in Book-Titles

An examination of books published under titles taken from A. E. Housman's poetry throws a revealing light—not always flattering—on the practice of modern writers in the use and acknowledgment of the baptismal quotation. Some express recognition with extreme scrupulosity, while others take what they please without so much as a bow in the direction of the owner. I cannot claim to have made an exhaustive survey but have observed that since 1920 forty books—novels, biographies, volumes of poetry, letters—have appeared bearing titles chosen from Housman's *Collected Poems*. No other modern poet has stood godfather to as many productions; and there are no signs that the serviceability of A.E.H. is diminishing, for he sponsored at least two—possibly three—volumes that saw the light in the last two years and will probably go on doing so for many years to come.

[3] For an account of this latter item, see my "An Octavo Edition of *Poëmata* by Walter Haddon (1567)," PAPERS, XLV (1951), 166-169.

Housman always had a deep affection and a good ear for the proverbial and colloquial side of language, and along with this he acquired a surpassing skill in the creation of the jewelled phrase. These two features of his poetry, perfectly blended and harmonious, are the reason for its appeal to all sorts and conditions of men, and any author seeking a catchy title for his new book might well find good hunting in *A Shropshire Lad* and its successors. The novelist Susan Ertz (Mrs. Ronald McCrindle) remarks aptly on this subject: "No other poems give me the same measure of delight and never-ending satisfaction. He has, for me, what no other poet has, and his extraordinary felicity and genius for compression are what makes him such a rich mine for the title- or quotation-seeker."

As I have suggested, the authors who have chosen their book-titles from A. E. Housman show a sturdy individuality in expressing their sense of obligation. In this regard they are probably representative of the general practice. In no two books that I have examined is the business of display, acknowledgment, and so forth, exactly alike. This diversity is no matter for wonder or regret (except in instances where misquotation or naming the wrong Housman volume appears); but one might ask of one or another of these volumes: Why is Housman's name not mentioned? Did the author seek to take credit to himself for the best line in his book? Or did he imagine that every reader would immediately recognize the source of his borrowed title? Not presuming to arbitrate, I would raise the question: In the use of borrowed titles is it not a primary duty for the obligated author to indicate the source of the name of his book? If he finds his property on another man's ground, let him, like Molière, take it—and declare its provenance.

The books that I have examined show the following styles in the handling of the quotations:

(1) The title-phrase is merely used on the cover and in the front matter of the book, without mention of the author's name or other acknowledgment.

(2) The line or the stanza (in some instances the complete poem in question) containing the title-phrase is printed on the title-page or near it.

(3) The quotation is followed by the poet's last name; again, by his customary signature, *A. E. Housman.*

(4) The quotation is followed by the poet's name and the name of the volume furnishing the quotation.

(5) The quotation reappears later in the book, sometimes spoken by a character; other Housman phrases may appear later, *e.g.*, as subtitles.

(6) Acknowledgments are made to one or all of the following: an American publisher, a British publisher, The Society of Authors; in two instances to Barclay's Bank (the testamentary trustee). Each of these acknowledgments may be expected to occur in almost any combination with another of its kind and with any of the various styles of displaying the quotation and the author's name.

A Stranger and Afraid, by Ted Olson (New Haven, Yale University Press, 1928). Poems.
Last Poems 12, line 19: "I, a stranger and afraid"

Quotation on title-page: *LP* 12, lines 17-20 followed by: Housman.

A Stranger and Afraid, by Martha Frizell (New York, Crown, 1941). Poems.

Quotation on title-page: *LP* 12, lines 19-20 followed by: A. E. Housman.

A Stranger and Afraid, by Michael Hardt (Indianapolis, Bobbs-Merrill, 1943). Novel.

Quotation: *LP* 12, lines 17-20 followed by: —Housman.

On the half-title for Part One, the four lines of *More Poems* 36. Same for Part Two, the last quatrain of *A Shropshire Lad* 38. Same for Part Three, the last quatrain of *ASL* 1; each quotation followed by: —Housman.

A World I Never Made, by James T. Farrell (New York, Vanguard, 1936). Novel.
Last Poems 12, line 20: "In a world I never made"

Quotation: *LP* 12, lines 19-20 followed by: "Last Poems" by A. E. Housman.

Against the Fall of Night, by Arthur C. Clarke (New York, Gnome, 1953). Science fiction.
More Poems 45, line 12: "Against the fall of night"

No quotation, acknowledgment. The author writes, "The title . . . was taken from A. E. H. When I finished the first draft, in the 1940's, I had no title in mind and read through the COLLECTED POEMS, jotting down odd lines until I found what I wanted!"

And Beacons Burn Again, by Henry Tuchet-Jesson (New York, Appleton, 1940). Letters.
A Shropshire Lad 1, line 4: "And beacons burn again"

No quotation, acknowledgment.

Anger in the Sky, by Susan Ertz (London, Hodder, 1943). Novel.

Last Poems 19, line 4: "And anger in the sky"

Quotation on title-page: ". . . Danger in the valley
And anger in the sky."
A. E. Housman.

On page 12 two lines from *ASL* 1; on page 325 a phrase from *LP* 13.

Angry Dust, by Nikolai Gubsky (New York, Oxford, 1937). Autobiography.

Last Poems 9, line 25: "The troubles of our proud and angry dust"

Quotation: The troubles of our proud and angry dust
Are from eternity
Housman.

Angry Dust, by Dorothy Stockbridge (New York, Doubleday, 1946). Novel.

Quotation: *LP* 9, lines 18-28.

On pages 151-2 the same quotation.

Angry Dust, by Norbert Coulehan (Melbourne, National Press, 1948). Novel.

Quotation: *LP* 9, lines 25-28.

Angry Dust, by Oliver Robinson (Boston, Humphries, 1950). Criticism of Housman's poetry.

Quotation: *LP* 9, lines 25-28 followed by: —*Last Poems,* no. IX.

Blue Remembered Hills, by Nancy Stonestreet (New York, Coward-McCann, 1947). Novel.

A Shropshire Lad 40, line 3: "What are those blue remembered hills"

Quotation: the complete poem followed by: From *A Shropshire Lad*
by A. E. Housman.

Acknowledgment to Henry Holt & Co. and to The Society of Authors.

On pages 153-4 the poem quoted again.

Brooks Too Broad For Leaping, by Flannery Lewis (New York, Macmillan, 1938). Novel.

A Shropshire Lad 54, line 5: "By brooks too broad for leaping"

Quotation: *ASL* 54, line 5 followed by: —Housman.

Drums of Morning, by Henry Newmann, ed. (Boston, Little, Brown, 1926). Anthology of modern verse.

A Shropshire Lad 4, line 10: "Hear the drums of morning play"

Quotation on title-page: *ASL* 4, lines 9-12.
On pages 8-9 the complete poem.

Earth And High Heaven, by Gwethalyn Graham (Philadelphia, Lippincott, 1944). Novel.
A Shropshire Lad 48, line 2: "Earth and high heaven are fixt of old and founded strong"

Quotation: the complete poem followed by: —A. E. Housman
From *A Shropshire Lad.*
Acknowledgment to Henry Holt & Co.
On page 275 lines 1-4 of the poem.

Head of a Traveler, by Nicholas Blake (New York, Harper, 1949). Novel.
"Fragment of a Greek Tragedy" line 2: "Head of a traveler, wherefore seeking whom" (First published in *The Bromsgrovian* II, 8 June 1883, 107-9; signed: A. E. H.)

No quotation, acknowledgment.
On page 23 the first four lines of the parody, spoken by a character.

House of Flesh, by Bruno Fischer (New York, Fawcett, 1950). Novel.
A Shropshire Lad 12, line 6: "In the house of flesh are strong"

Quotation: *ASL* 12 lines 5-8 followed by:
From *A Shropshire Lad* by A. E. Housman.
Acknowledgment to Henry Holt & Co.

I, a Stranger, by Ruth Peabody Harnden (New York, McGraw-Hill, 1950). Novel.
Last Poems 12, line 19: "I, a stranger and afraid"

Quotation on title-page: *LP* 12, lines 19-20 followed by: *A. E. Housman.*

Neither Five Nor Three, by Helen MacInnes Highet (New York, Harcourt, Brace, 1951). Novel.
Last Poems 35, line 10: "And neither five nor three"

Quotation on title-page: *LP* 35, lines 9-12 followed by:
—A. E. Housman, *Last Poems,* XXXV.
Acknowledgment to Henry Holt & Co. and to Barclay's Bank.
On page 275 the same quotation spoken by a character.

No Leafless Land, by Ernest Miles (London, Fortune, 1948). Poems.
More Poems 8, line 4: "I love no leafless land"

No quotation, acknowledgment.

No Star is Lost, by James T. Farrell (New York, Vanguard, 1938). Novel; sequel to *A World I Never Made.*
More Poems 7, line 3: "No star is lost at all"

Quotation: the complete poem followed by: A. E. Housman, *More Poems.* Acknowledgment to Alfred A. Knopf, Inc.

No Wind of Healing, by Dorothy Palmer Hines (New York, Doubleday, 1946). Novel.
A Shropshire Lad 30, line 14: "Plays no wind of healing now"

No quotation, acknowledgment.

One and Twenty, by William Blackburn, ed. (Durham, Duke University Press, 1945). Anthology, 1924-1945.
A Shropshire Lad 13, line 1: "When I was one-and-twenty"

Introduction, page viii: "After reading twenty-one years of Duke writing, I pitched upon ONE AND TWENTY, a phrase from Housman's famous poem, as a title."

Shoulder the Sky, by James Gray (New York, Putnam, 1935). Novel.
Last Poems 9, line 28: "Shoulder the sky, my lad, and drink your ale"

Quotation: the complete poem followed by: A. E. Housman.

Sub-titles from *LP* 9: Book One, "There's an End of May" line 4; Book Two, "Our Sentenced Souls" line 14; Book Three, "And Mar the Merriment" line 15; Book Four, "Proud and Angry Dust" line 25.

Shoulder the Sky, by Ruth Fahnestock (New York, Margent, 1941). Poems.

Quotation: beneath heading SHOULDER THE SKY *LP* 9, lines 25-28 followed by: A. E. Housman.

There is an error in line 1 of the quoted stanza: *this* printed in place of *our.*

Shoulder the Sky, by D. E. Stevenson (New York, Rinehart, 1951). Novel.

Acknowledgment to Henry Holt & Co. and to Barclay's Bank for *LP* 9, lines 25-28, spoken by a character on page 185.

Soldier From the Wars Returning, by Jerrard Tickell (London, Hodder, 1942). Novel.
Last Poems 8, line 1: "Soldier from the wars returning"

No quotation, acknowledgment. The third stanza of *LP* 13 is used as a tag for chapter 13.

Strangers and Afraid, by Thomas Sterling (New York, Simon & Schuster, 1952). Novel.

Last Poems 12, line 19: "I, a stranger and afraid"

Quotation: *LP* 12, lines 17-20 followed by: *A Shropshire Lad* [*sic*]
Alfred Edward Housman

Tarry, Delight, by Marion Lee (Manchester, Maine, Falmouth Publishing Co., 1950). Poems.

More Poems 15, line 1: "Tarry, delight, so seldom met"

Quotation: *MP* 15, lines 1-4 followed by: —Housman.
Acknowledgment to Henry Holt & Co.

The Drums of Morning, by Philip Van Doren Stern (Garden City, Doubleday, 1942). Novel.

A Shropshire Lad 4, line 10: "Hear the drums of morning play"

No quotation, acknowledgment.
Same title for the Epilogue.

The Far Country, by Nevil Shute (New York, Morrow, 1952). Novel.

A Shropshire Lad 40, line 2: "From yon far country blows"

Quotation: the complete poem followed by: A. E. Housman.
Acknowledgment to The Society of Authors, to Jonathan Cape, Ltd., and to Henry Holt & Co.

The Flower in Season, by Jocelyn Brooke (London, The Bodley Head, 1952). "A Calendar of Wild Flowers."

More Poems 22, line 7: "And pull the flower in season"

Quotation: *MP* 22, lines 7-8, on page 10 of the front matter.
Acknowledgment to The Society of Authors and to Jonathan Cape, Ltd., for the title quotation and other quotations from A. E. H.

The Happy Highways, by Storm Jameson (New York, Century, 1920). Novel.

A Shropshire Lad 40, line 7: "The happy highways where I went"

Quotation on title-page: the complete poem followed by:
From "A Shropshire Lad"
By A. E. Housman.

The Happy Highway, by Francis Brett Young (New York, Reynal & Hitchcock, 1940). Novel.

No quotation, acknowledgment.
References to and quotations from A. E. H. on pages 4, 8, 12, 50, 140, 267, 292, 317, 328.

The Kind and the Foolish, by Laurence Housman (London, Cape, 1952). Short sketches previously published.

More Poems 13, line 11: "My kind and foolish comrade"

Even though a reader of A. E. H. would suppose a derivation here, Mr. Laurence Housman denies any borrowing, insisting—so his publisher reports—that "he is not as much tied to A. E. H.'s poetic apron strings as all that!" Could the title be a subconscious recall by Mr. L. H.? See note to *Two Names Upon the Shore*, below.

The Taken Town, by Dudley Carew (New York, Scribner's, 1947). Novel.

Last Poems 8, line 2: "Spoiler of the taken town"

Quotation: *LP* 8, lines 1-2 followed by:—A. E. Housman.

On page 140 the same quotation.

The Wind Blows Over, by Walter de la Mare (New York, Macmillan, 1936). Collection of short stories.

A Shropshire Lad 16, line 5: "The nettle nods, the wind blows over"

No quotation, acknowledgment. Mr. de la Mare writes: "I . . . cannot remember whether the title was actually taken from the poem by A. E. Housman or was a vague recollection of it."

Twelve-Winded Sky, by E. L. Woodward (London, Constable, 1930). Essays.

A Shropshire Lad 32, line 2: "And yon twelve-winded sky"

Quotation: *ASL* 32, lines 1-4. On the page following the quotation: "The author is indebted to Mr. A. E. Housman for permission to print a stanza from 'A Shropshire Lad' at the head of these essays." A letter from the publishers, dated April 22, 1954, informs me that "Woodward obtained verbal permission from A. E. Housman": the only instance of this kind that I have discovered.

With the One Coin for Fee, by Helen Rose Hull (New York, Coward-McCann, 1940). One of four short novels in the volume *Experiment*.

More Poems 23, line 2: "With the one coin for fee"

Quotation: *MP* 23, lines 1-2 on page 3 at head of the first novel.

You Will Die Today!, by R. I. Wakefield (New York, Dodd, Mead & Co., 1953). Novel.

Last Poems 3, line 12: "But you will die to-day"

Quotation: *LP* 3, lines 9-12 followed by: A. E. Housman, *Last Poems* III.

This book also flies Housman's banner at the head of every one of its twenty-three chapters; other allusions in the text.

Mention may also be made of the following titles, which probably have a

roundabout connection with A. E. H. even though no quotation or acknowledgment is given:

Man and Boy, by Sir Stephen George Tallents (London, Faber, 1932). Autobiography.
A Shropshire Lad 19, line 3: "Man and boy stood cheering by"

On page 152: "The *Shropshire Lad* had brought me to Shrewsbury . . . It was delightful to walk through the woods of Wenlock Edge, with the forest fleece of the Wrekin to the north behind me, and Clee and Cleobury away to the east . . ."

The Plume of Smoke, by Edward Morris (London, Bles, 1952). Novel.
Last Poems 34, line 6: "The plume of smoke would show"

Two Names Upon The Shore, by Susan Ertz (London, Harper, 1947). Novel.
More Poems 45, line 8: "Two names upon the shore"

"No, I did not take the title . . . from the Housman poem, though I might have done so had I thought of it."—In a letter from the author.

Perhaps the most significant result of this survey is the discovery of the concentration of the authors' preferences in the choice of their titles. "Hear the drums of morning play" (*ASL* 4, line 10) and "The happy highways where I went" (*ASL* 40, line 7) yield two each. The two lines of *Last Poems* 12

I, a stranger and afraid
In a world I never made

contribute six titles. But the most prolific are two lines from the concluding stanza of *Last Poems* 9, the phrase . . . *angry dust* . . . doing service four times, and *Shoulder the sky* . . . thrice. Thus of the forty titles tabulated above, seventeen were taken from six lines of Housman's poetry.

These six lines, then, have the distinction of being among the hardest-worked in English poetry, thanks to the use which title-seekers have put them to. It is doubtful whether any other six lines have been called upon so often, not even the Lord's Prayer or the much-quarried "To-morrow, and to-morrow, and to-morrow" passage in *Macbeth.* When the time element is taken into account—the fact that *Last Poems* appeared in 1922—it is perhaps not too much to say that the four lines from *LP* 12 and *LP* 9 are without parallel in the service they have rendered to those who name their books from others'.

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An Unrecorded Housman MS Item

During 1952, when I was doing research on A. E. Housman in the Fitzwilliam Museum, Cambridge, England, I found a group of unpublished letters from Housman to J. W. Mackail, Professor of Poetry at the University. They had come to the Fitzwilliam in 1946 because this was the institution to which the poet gave the MS of *Last Poems* and the letters deal with this volume. In a letter dated 23 May 1919, Housman wrote Mackail, "I shall be contributing a new piece shortly to a MS anthology which is being got up, and in due season I will send you this drop of water to moisten your parched tongue."

When these letters came to the Museum they were accompanied by a letter from A. S. F. Gow, Housman's Trinity College friend and biographer, in which he says, "Neither I nor John Carter, who knows more than anyone else about details of Housman bibliography, can explain the reference to an Anthology in the letter dated May 23." In John Carter and John Sparrow's *A. E. Housman: An Annotated Hand-List* (London, Rupert Hart-Davis, 1952), there is no mention of such an anthology.

After checking the various A. E. H. biographical sources for 1919, I came across this information in Grant Richards's *Housman: 1897-1936* (London, Oxford University Press, 1941, p. 169), the publisher stating: "I had written . . . to ask whether he would let me have a copy of the poem he had written with his own hand for the manuscript volume that a number of writers had presented to Thomas Hardy. He replies on November 7 [1919]: 'I enclose the poem. The poems were not supposed to be *addressed* to Hardy, only specimens of our stuff, published or unpublished.' "

At the suggestion of Professor Carl J. Weber, I next wrote to Lieut.-Col. Charles C. Drew, curator and secretary of the Dorset Natural History & Archaeological Society, Dorchester. He replied that in the Thomas Hardy Memorial Collection in the Dorset County Museum there is the MS volume, *A Tribute to Thomas Hardy O. M.* There is no title-page, but the inscription on the cover reads: A TRIBUTE TO | THOMAS HARDY O. M. | TH [interwoven initials] | JUNE 2 1919 |. The volume opens with an address to Hardy on his eightieth birthday from his fellow poets. The pages are not numbered, but disregarding several blank pages before the address, on page [79] is a poem:

Oh stay at home, my lad, and plough
The land and not the sea,
And leave the soldiers at their drill,
And all about the idle hill
Shepherd your sheep with me.

Oh stay with company and mirth
And daylight and the air;
Too full already is the grave
Of fellows that were good and brave
And died because they were.

A. E. Housman.

This lyric, in exactly the same form as in the Hardy MS volume, became *Last Poems* XXXVIII when Housman's second collection was published in 1922. Thus *A Tribute to Thomas Hardy O. M.* (Unpublished MS volume, 1919), p. [79] becomes a previous appearance of *Last Poems* XXXVIII. It was the eighth poem to appear before 1922, and should be so recorded in Housman's bibliography (see Carter and Sparrow, pp. 34-36).

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Book Reviews

Children's Literature; Books and Manuscripts. An Exhibition November 19, 1954 through February 28, 1955. New York, The Pierpont Morgan Library, 1954. [80] pp. Plates, facsims. 9 x 6 inches. Paper, $1; cloth, $2.50.

For all those who love rare books, children's literature, and the Morgan Library, the season's first exhibition should be a triple festival and one of pure enjoyment. Not only has the Library again brought together items of extreme rarity, some of them on view for the first time, but, consistent with its high standards of quality and scholarship, it has once more presented a comprehensive survey of a field, and one, certainly, of universal appeal. The selection of material for an exhibit is more often than not a process of elimination as well as inclusion, and when scholarship, sound judgment and good fortune interplay the result is a good story extremely well told. Scholarship and judgment have in this case been exercised by Mr. Herbert Cahoon, Curator of Autograph Manuscripts and Later Printed Books, who organized the exhibit and wrote the foreword to a carefully annotated and handsome catalogue. Good fortune came in the guise of the forty-five lenders to the exhibition.

By its choice and presentation of material, this catalogue should be a valuable addition to the bibliography of children's literature, which branches out into more fields than one might think. Limitation of scope is of utmost importance, and since this catalogue is a list of books on exhibit, available space has already been a restraining factor. In the selection of books and manuscripts, one of the considerations was rarity and historical importance, and a well-rounded view of the subject the other. As for the first two, the catalogue speaks for itself. It is arranged under four large groups: Education, Fables and Fairy Tales, Poetry and Nursery Rhymes, and The Moral Tale to Mickey Mouse. Other fields such as illustrations, periodicals, and toys or games are not emphasized, although the best known illustrators are well represented. Only a few of the most significant children's books published during the last fifty years

could be included. However, such a recent classic as Jean de Brunhoff's *Histoire de Babar,* the Elephant, has entered the Morgan Library between A. A. Milne and Gertrude Stein.

The position of honor has been given to the newly acquired manuscript of Perrault's *Contes de Ma Mère L'Oye,* a presentation copy to Mademoiselle (Elisabeth Charlotte d'Orléans), signed "P.P." for Pierre Perrault. Whether Charles Perrault, hiding behind his seventeen-year-old son, was the real author of these tales, or whether Pierre at such an early age could have written these tales of imagination, observation and wisdom is a problem that may not easily be solved. There is no doubt that Charles Perrault angered Boileau and was ridiculed by him for abandoning the rarefied atmosphere of the Académie for the realm of fairy tales. However, privilege to print was certainly granted to Pierre, and no claim of authorship was made by his father. This newly acquired manuscript, of which the Library promises a facsimile edition, will probably give rise to further speculation. The illustrations, together with the frontispiece representing three children, believed to be the Perrault children, were used in the first edition of 1697. The early editions of Perrault are of the utmost rarity, and it should thrill all book-lovers to find that the manuscript appears with what the catalogue describes as "probably the most extensive group of early printed editions of Perrault in French and English that has ever been assembled." The collection also includes unique copies of American editions of the tales.

Not unnaturally, a special attempt has been made to present a large number of books printed in the Colonies and the early United States. From the New York Public Library comes the only known copy of the earliest surviving edition of *The New-England Primer* (published in Boston in 1727, but first printed in 1686 and 1690), as well as John Cotton's *Spiritual Milk for Boston Babes in either England* (published in Cambridge, Mass., in 1656), the only known copy of the first American edition. *The History of the Holy Jesus* is listed in its earliest surviving editions, the fourth and fifth (1747 and 1748 respectively). One copy is the property of the Connecticut Historical Society, the other of the American Antiquarian Society. The latter also owns the only known copy of *The Protestant Tutor for Children,* published in Boston, Mass., probably in 1685. Mr. Edgar S. Oppenheimer, who with his large number of books on loan has made a valuable contribution to the catalogue, also supplied the first book printed in America to mention baseball, *A Little Pretty Pocket-Book* . . . (Worcester, Mass., 1787). Washington Irving's *Sketch Book* is on view through the courtesy of Mr. Clifton Waller Barrett, while the

manuscripts of later periods, like those of *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn* could be included, thanks to Georgetown University and the Buffalo and Erie County Public Library. ABC's, Bibles, histories of the United States and George Washington; *Tom Thumb's Folio* in its 1780, first edition; and the first American edition of Grimm's *German Popular Stories* in 1828, may be picked at random from among many other items. The Morgan Library itself presents a South Italian manuscript of the *Life and Fables* of Aesop, the oldest item listed, dating from the tenth-eleventh century; the only surviving portion of the manuscript of *Ivanhoe;* the manuscript of *A Christmas Carol*, and the ever delightful manuscript of that other Christmas gem, Thackeray's *The Rose and the Ring*. The Germanisches National-Museum in Nuremberg loaned the original manuscript of *Struwwelpeter*, listed in the catalogue with the first English (Leipzig, 1848) and first American (New York, 1849) edition, discovered in September, 1954, and now in the collection of Col. David McC. McKell.

If one were to enumerate all the titles or all those copies which, because of their dedications or previous ownership, are of particular interest, this review would probably take the shape of a catalogue, and the exhibit is certainly in no need of another. An index of authors, titles and illustrators and a "List of Works Consulted" add much to its usefulness. Those unable to view the exhibition will derive much pleasure from reading the catalogue, the third of its kind. (Its predecessors were Percy Muir's *Children's Books of Yesterday*, the catalogue of the first peacetime exhibition of the National Book League in 1946, and *An Exhibition of Books for Children from the Collection of Edgar Osborne*, in 1949.) This review could close with no more appropriate words than John Masefield's, when introducing the first-named: "Here are the devices which the genius of four centuries has invented to lure some dozen generations of the young into civility. Here are a thousand hints for coaxing the young of this world into a new humanity."

Lola L. Szladits

The New York Public Library

Oates, John C. T. *A Catalogue of the Fifteenth-Century Printed Books in the University Library Cambridge.* New York, Cambridge University Press, 1954. xiv, 898 pp. Plates. 10½ x 7 inches. $22.50.

At long last we have that account of the incunabula in the University Library Cambridge which the world of books has been awaiting ever

since 1870. Happily, this is a catalogue well worth waiting for—a thoroughly satisfactory piece of work! The volume contains a concise, short history of the library's development by Under-Librarian J. C. T. Oates; this is followed by the list of fifteenth-century books preserved there, arranged in accordance with Proctor's order. In form, then, the Cambridge catalogue is comparable to the similar American lists, but Mr. Oates' volume is a great deal more than the plain enumeration which we meet with in the Huntington, Morgan and Newberry lists. Indeed, Mr. Oates' catalogue of the ULC incunabula is certain to become a much-used bibliographical reference work in its own right. For each Cambridge incunable the compiler provides specific details, particulars of special significance and full provenance, as well as noting all points where this copy departs from the standard descriptions. If no satisfactory bibliographical description is available, such is supplied here in full. But no slavish dependence upon tradition is observed, and Mr. Oates feels free to differ both from the British Museum's catalogue (BMC) and the *Gesamtkatalog der Wiegendrucke* (GW); thus the first Italian *De civitate Dei* is judged to be a Florentine imprint (no. 2339), not a Venetian one (as BMC), and the prose *Ipolito e Lionora* (no. 2329) is here attributed to Leone Battista Alberti (GW and Wilkins [*Hist. of Ital. Lit.*, 1954, p. 134] both deny this).

This learned and weighty (4½ lbs.) tome is especially remarkable in being so free from misprints and similar typographical slips. Indeed, it is with some relief that one stumbles upon the printer Gensburg (p. 778) for Gensberg; this, together with a few other lapses, comforts us with the knowledge that Mr. Oates is not, after all, infallible. In matters of fact, the catalogue is incredibly accurate wherever I have tested it—and that, very extensively. Where opinion must prevail, of course, there will always be room for doubt. Thus I cannot agree with Mr. Oates that the *Fiore di virtù* (no. 1765) was printed by Ratdolt at Venice. I have not, it is true, seen the Cambridge volume, but basing my judgment on the Paris and Turin examples, it is my conviction that this edition was printed with Eucharius Silber's type 2:88R², not with Ratdolt's type 8:91R. Measuring about 88 mm., this form of Ratdolt's type is confined, so far as we know, to his Augsburg period; the combination "Q||u" is, as I see it, Haebler's style E, not Haebler's D form as with Ratdolt. The exceptionally "solid" appearance of the type-page is typical of Silber's productions, and the large rubrics, freely used in the colophon and elsewhere in Oates 1765, are also employed thus by Silber (compare his

Frontinus, Hain 7389). Finally, it seems unlikely to me that so great a printer as Erhard Ratdolt was would lend himself to a "piracy" of this sort. To conclude this section of criticism, a few small sins of omission may be set forth; for example, the variants noted here for several Caxton editions (Oates 4059, 4094, 4107, etc.) were pointed out and explained some years ago by the present writer, in the pages of this journal and in those of *Studies in Bibliography,* though this is not mentioned by Mr. Oates.

But these minute imperfections (if such they be) are more than compensated for by the massive virtues of this excellent catalogue. More than forty-two hundred incunables are as accurately and fully listed as is required by the most stringent demands of modern scholarship. The Index of Provenance is a particular delight and will prove invaluable for many libraries not particularly dedicated to books of the fifteenth century. In the Index of Authors, various editions of the same title are not listed chronologically but according to their numerical position in the volume, an innovation which eliminates a great deal of dubious and artificial dating. A certain acquaintance with incunabula is therefore required of the reader; for example, one is expected to know that the Venice (Printer of Duns) edition of Juvenal, listed in eighth place, is easily the earliest printed edition in the University Library Cambridge. Certainly he who knows his way about amongst such books will not object to this method of listing. In conclusion, it should be pointed out that Mr. Oates has presented his material in a most delightful manner. Zest is added to what might otherwise have been a routine and dull history of a great library's growth, in the course of half a millennium, by such comments as (p. 4, n. 1): "This volume strayed from the Library at some time after 1658. It returned, clad in scarlet and gold, in 1918 and now stands among its fellows with a slightly *braggadoccio* air, as of one who has seen the world."

This is a book for all bookmen—whether interested in the fifteenth century or the University Library Cambridge or whatever! Mr. Oates deserves our hearty thanks, sincere admiration, and all manner of congratulations for providing the bibliographical world with an entirely satisfactory account of the incunabula in the University Library Cambridge.

The Pierpont Morgan Library CURT F. BÜHLER

PURDY, RICHARD LITTLE. *Thomas Hardy; a Bibliographical Study.* London, Geoffrey Cumberlege, Oxford University Press, 1954. ix, 387 pp. 8¾ x 5½ inches. $9.00.

This long-awaited book is sure of a welcome. It is well organized, lucidly presented, crammed with factual details, and attractively printed. It will be eagerly scanned by every book-collector who is interested in Hardy, by every serious student of Hardy's works, and by every librarian who has hitherto had to rely upon the bibliographies of John Lane, A. P. Webb, Henry Danielson, or Carroll A. Wilson. (Here it may be parenthetically remarked that Professor Purdy makes two references to Wilson's book but does so on minor points, without identifying him as its author, and without giving the title, the name of the publisher, or the date. Since that book contains many things of interest and value to the student of Hardy—things to be found nowhere else, not even in Purdy's book—it deserves a proper citation: *A Descriptive Catalogue of the Grolier Club Centenary Exhibition, 1940, of the Works of Thomas Hardy, O.M., 1840-1928,* by Carroll A. Wilson; Waterville, Maine, Colby College Library, 1940 (Colby College Monograph No. 9). The Grolier Club was in no way responsible for the publication of this book. In its Foreword, Wilson remarks, "The present catalogue is bibliographical, concentrating on the first appearances of Hardy's works." It is this emphasis which makes Wilson's book of value. It, and the posthumously published catalogue of his own Hardy Library, will answer for many a book-collector questions which Professor Purdy's book leaves unanswered, tossing some of them aside with a scornful mention and ignoring others altogether.)

Professor Purdy does, however, provide many of the things expected in a bibliography. There are descriptions of first editions and of bindings, of dates of publication and size of the edition; but he has also included many things not expected in the conventional bibliography. Among these additional details are descriptions of manuscripts (with, at times, their present location); circumstances of composition (with especially enlightening notes on the poems—"These notes," Purdy remarks, "may easily prove the most useful thing I have done"), and the evolution of the texts. All of this is most welcome, and the common reader will have no difficulty in coming to the conclusion that this book is certainly *the* definitive bibliography of Thomas Hardy.

Others will promptly recognize that, whatever its merits, it is not perfect. It dismisses as unimportant many a detail about which collectors will wish to be informed. As one of them has recently pointed out, "the drop-

ping of two letters from one word makes a difference of several hundred dollars in the price of a copy of *Evangeline.*" Nor is this indifference to collectors' "points" the only flaw in the book; it is not free from errors and omissions. This fact places an obligation upon a reviewer. For even an excellent bibliography has a way of *not* achieving a second edition in which the errors and omissions of the first edition could be corrected. Members of the Bibliographical Society of America will recall Charles Beecher Hogan's "New Bibliographical Notes" on Edwin Arlington Robinson in Volume 35 (1941) of the PAPERS. Hogan's superlative book (1936) on the Maine poet elicited universal admiration and praise, but "in the four years that have elapsed since the publication of my Robinson bibliography there have come to light . . . many items that originally escaped me." Hence, pages 116-144 in the PAPERS (1941). Similarly, it becomes necessary to assist those who use this Hardy Bibliography by the offer of such supplementary notes as a reviewer can provide.

Although Professor Purdy announces (p. viii) that "My constant concern . . . has been to show how Hardy's novels and poems got written . . . and by what stages they came to the form in which we now know them," he is better at the "how" than he is at the "by what stages." The final stage is, of course, the "definitive" edition of the Collected Works, but neither about that collected edition nor about preceding collected editions is the present work wholly accurate. It is, in general, better with English than with American editions; but since many American libraries are equipped *only* with American editions, this is an unfortunate weakness. To take one instance: page 287 describes *Collected Poems* (London, 1919) but says nothing whatever about an American edition, and no one who consults this bibliography will be put on his guard—as he needs to be—against the *un*definitive nature of the American edition. Similarly, the reader is told, under "American Edition" (page 286), that Harper issued "the first 21 volumes of the Wessex Edition in America . . . in 1915," but there is no word anywhere about Harper's earlier Wessex Edition (New York) of 1900, or of its expansion in 1905, or of the Harper limp-leather edition of 1910.

As for the London editions, Osgood, McIlvaine's "Uniform Edition" (1895-97) is described (p. 279) as the "First Uniform and Complete Edition" but as here described it is neither. It is not the "First" Uniform Edition, for Sampson Low, Marston, Searle & Rivington had issued *their* Uniform Edition ten years earlier—in three different "uniforms." And, as here (p. 280) described, it is not "Complete," for the list stops with

Vol. XVI, whereas Osgood, McIlvaine issued a seventeenth volume immediately upon the heels of Vol. XVI. (Prof. Purdy does note this fact on page 281.) As for the twentieth-century issues of this Uniform Edition, readers are told (p. 281) that "after 1902" it was published by Macmillan & Co. Actually, they began its publication in April, 1902.

In view of Professor Purdy's concern with the "stages" by which Hardy's works "came to the form in which we now know them," his comment on the Mellstock Edition (1919-20) will surprise those who know that 37-volume series of books. He states (p. 288) that this "edition was printed from the plates of the Wessex Edition and . . . is of little textual importance." The fact is that the text was entirely reset, a bolder-faced type being used, as anyone can see by putting corresponding pages of the Wessex Edition (1912) and the Mellstock Edition (1919) side by side.[1]

Among those to whom Professor Purdy acknowledges his indebtedness is "the late Carroll A. Wilson" (page ix), whose death in 1947 deprived the Bibliographical Society of America of an able and energetic Chairman of its Committee on Publications. Had Mr. Wilson lived to see the present Bibliography of Hardy, he would have been among the first to detect the fact that it rejects the bibliographical findings of two Hardy papers published by the Society under Wilson's editorial direction, and it calls one of his ideas "absurd" (p. 27). The paper read at the Society's meeting on June 23, 1941, included a check-list of various editions of *The Return of the Native;* in this list the two earliest editions in book-form were named thus:

> 1878: London, Smith, Elder & Co. First edition.
> 1878: New York, Henry Holt. First American edition.

When this paper appeared in print,[2] it was discovered that Carroll Wilson had exercised his editorial function to reverse the order of these two books, so that they now stand (page 39 in PAPERS) thus:

> 1878: New York, Henry Holt. First edition.
> 1878: London, Smith, Elder & Co. First English edition.

Wilson gave as his reason for the shift the fact that Henry Holt adver-

[1] On page 27 Purdy refers to Hardy's footnote in the *Native* about "readers with an austere artistic code." This note occupies 7 lines on page 473 in the Wessex Edition, whereas in the Mellstock Edition it occupies 9 lines on page 241 of the second volume of the *Native.*

[2] PAPERS, XXXVI (1942), 37-45.

tised his edition as "Just Ready" in the *Publishers' Weekly* for September 14, 1878, a fact supported by the survival of at least one copy with end-papers dated September 18. Professor Purdy is, of course, entitled to regard Wilson's idea as "absurd" but *not* to suppress the fact, as he does, that the novel *was* advertised as "ready" in September—whether it was actually published then or not.[3]

The second Hardy paper was read at a meeting of the Society on January 18, 1946. Its bibliographical findings are again rejected by Professor Purdy, for on page 43, in referring to the duplicate MS. of *Two on a Tower*, he remarks: "This duplicate MS. is not known to have survived." Members of the Society can settle this matter for themselves by turning to PAPERS, Volume 40 (No. 1, 1946), for pages 9-13 present the evidence for believing that pages 180-312 of the MS. now in the Harvard Library *are* from the duplicate MS. and not from the original. On page 10 of PAPERS there is a facsimile of a page from the duplicate MS.—the one which the work now under review states "is not known to have survived."

Thus far we have been dealing with errors in the book. To turn now to some omissions. Professor Purdy prepares us for noting them by stating frankly (p. vii), "I have made no attempt to record every printing of Hardy's works." When, however, one discovers that he has found room (on pages 35, 40, 49, 57, and elsewhere) for piracies by George Munro of no textual value whatever, and (on p. 296) for a "wretched" forgery by "a worthless young man," one is likely to disregard Professor Purdy's disclaimer and to conclude that his broom has swept clean, even to the smallest crumb. Certainly one is likely to trust this bibliography to include every book-appearance of Hardy's work whenever that work has appeared in book-form only once. Such a trust would, however, prove misguided. In the belief that some of the omitted books will interest the serious student of Hardy more than the piracies and forgeries, I cite here a few that are known to me.

P. 152: "The Intruder." Purdy leaves the reader with the impression that this story has never appeared in book-form. It was published by the Fairfield Publishing Company on October 4, 1938—probably the *only* book-appearance of *The Intruder*.

P. 294: "Destiny and a Blue Cloak": published in 1940 by the Colby College

[3] A possible reason for a delay in publication is given in *Hardy in America* by Carl J. Weber (1946), p. 30.

Library: first edition, 25 numbered copies; 2nd ed., 75 copies; 3rd ed., 325 copies.

P. 299: "The Doctor's Legend": published in 1940 by the Colby College Library, together with "Destiny and a Blue Cloak."

P. 306: "Stonehenge": a composition which Purdy says is "of some interest." He adds that "portions . . . are reprinted in . . . 1931." He might have added that the entire Stonehenge essay is given in *Letters of Thomas Hardy* (Waterville, Colby College Press, 1954), pages 117-118.

P. 312: "Maumbury Ring"—"an important article" listed with no record of book-publication. It was published in August, 1942, by the Colby College Library in an edition of one hundred numbered copies. There are copies in the British Museum, the Bodleian Library (Oxford), and the Dorset County Museum (Dorchester). By his misinterpretation of Hardy's illustration of Maumbury Ring in *Wessex Poems* (1898), Professor Purdy has, on four pages (100, 239, 312, and 374), mistakenly doubled the Ring into "Rings."

On page 63 Professor Purdy remarks, "The British Museum has the only file [of *Light*] I know of." He overlooks the article in *PMLA*, LVIII (June, 1943), p. 558, in which it is stated that: "There is a copy in the Bodleian Library at Oxford and a photostat . . . in the library of Colby College." On page 153 the publisher of the "edition of 89 copies" is not identified; he was Travers Brown. Similarly, the publisher of *Arthur Henniker* (1912) is not named; he was A. L. Humphreys.

This review must not end without paying tribute to the success with which Professor Purdy has at times picked up the smallest clues and followed them to successful conclusions. His discovery of *Our Exploits at West Poley* (p. 301) is by now well-known to all Hardy enthusiasts. In the present volume he has been successful in settling, once and for all, the long-continued discussion of Pinero's alleged plagiarism in *The Squire*. Pages 28-30, which deal with "The Mistress of the Farm," certainly provide the definitive comment on the Hardy-Pinero controversy.

An expertly compiled, 34-page Index makes this bibliography a pleasure to use.

Carl J. Weber

Colby College, Waterville, Maine

KEYNES, GEOFFREY, *comp. A Bibliography of Rupert Brooke.* London, Rupert Hart-Davis, 1954. Frontispiece (portrait), 3 collotype and 8 line reproductions. 147 pp. 8½ x 5⅜ inches. £2:2:0 net. (The Soho Bibliographies, IV.)

WOOLF, CECIL. *A Bibliography of Norman Douglas.* London, Rupert Hart-Davis, 1954. Frontispiece (portrait), 2 illustrations. 201 pp. 8½ x 5⅜ inches. £2:2:0 net. (The Soho Bibliographies, VI.)

OLSON, ELDER. *The Poetry of Dylan Thomas.* [With a Bibliography by William H. Huff.] [Chicago], The University of Chicago Press, [1954]. viii, 164 pp. 9 x 6 inches. $3.25.

Rupert Brooke, Norman Douglas and Dylan Thomas are three twentieth-century British writers whose works at first glance would seem to have little in common. Nor in their lives do they resemble each other, though each has come in his own way to typify the English author: Brooke the youthful Apollo, the poet of brilliant promise cut short by early death; Douglas the amoral, sophisticated gentleman of letters; Thomas the wild Welshman in the old bardic tradition with the beautiful voice, the passionate lyrics, and the intricate and often obscure imagery. Although their admirers have perhaps tended to overpraise them, the best work of each is an enduring monument: a handful of Brooke's poems, including "The Soldier"; Douglas's novel *South Wind* and some of his travel books; and perhaps a dozen of Thomas's lyrics, such as "Fern Hill," "Poem in October," and "A Refusal to Mourn the Death, by Fire, of a Child in London."

We now have new bibliographies of the three, two of them in Rupert Hart-Davis's valuable Soho series, and the other printed as an appendix to Professor Elder Olson's illuminating study of *The Poetry of Dylan Thomas.* With previously issued compilations on Yeats, Beerbohm, Housman and Joyce, the two new books bring to six the Hart-Davis group. These volumes have been published primarily with collectors in mind, whereas the Thomas list has apparently been done for students and researchers.

Dr. Geoffrey Keynes, recent president of the Bibliographical Society, had the advantage of knowing Brooke when they attended Rugby together as schoolboys, and he was made one of the poet's literary trustees after the death of Brooke's mother in 1931. Thus his *Bibliography of Rupert Brooke* is far more complete and detailed than those of two previous compilers (Danielson, 1921, and Potter, 1923), and more so than any-

one else could have made it. Dr. Keynes gives a full description of the first printing and the printing history of all published Brooke items except the 1942 *Complete Poems*, a copy of which he could not find, and a privately printed edition of six copies of a few of the poems with Ru van Rossen engravings. Described are 46 items: nine under "Poems: Original Editions and Reprints in the Same Form," twelve "Collected Poems," six "Contributions to Books," nine "Selected Poems," and ten "Prose Works." In addition, 182 contributions to more than 25 periodicals—most of them unsigned—are listed, as are MS drafts of poems and fragments now at Rugby, the British Museum, Cambridge, and in private collections of Dr. Keynes, Dudley Ward, and Christopher Hassall. This is a remarkable output for a poet who had but one book published during his lifetime. Although no attempt has been made to include secondary material, eleven books about Brooke are recorded "since these are mostly of some biographical value." Omissions in such a work by a noted authority are naturally few. Without seeming to detract from the definitiveness of the Brooke bibliography, one might still wish for specific publication dates and the number of copies printed of the collated books, and the prices of the subsequent editions. These, and three minor omissions —translations of Brooke into French (1948) and Spanish (1950), and a Dutch underground printing during World War II of two sonnets—are the few "imperfections" which the compiler himself admits will be detected.

Cecil Woolf's *Bibliography of Norman Douglas* is likewise a work of the first order, attractively printed and bound, and the third such list of its subject. Stonehill (1926) was superseded by McDonald (1927), and so much new material has been issued since that the present exhaustive volume is welcome to literary historians, collectors, and admirers of Douglas. Descriptions of 121 items are given: 39 first editions, 65 other editions and impressions, eleven books and pamphlets to which Douglas contributed, and six translations of Douglas into Danish, French, German, and Portuguese; and 174 contributions by Douglas to periodicals are listed. While Mr. Woolf gives actual publication dates, number of copies, and prices—which Dr. Keynes does not—he cites no books at all about his subject. His omissions are a Dutch translation of *Venus in the Kitchen* (1953), issued after his book had gone to press; the London issue of the New York edition of *In the Beginning* (1928), with a Chatto & Windus title-page cancel slip; and a French *Vent du Sud* which he could not find. The preface refers to a Mr. B. Baumgarten—an error

for Miss Bernice Baumgarten of Brandt & Brandt, Douglas's American agent. Unfortunately, G. Orioli's records as publisher were not available; despite this, and in spite of finding so few translations after inquiries in some thirty foreign countries, Mr. Woolf has succeeded fairly well in untangling many of the "old sewing-basket" type of bibliographical problems, noting the important alterations in the texts of several editions and impressions. Not only did Douglas continually revise, but many of his books were issued as privately printed editions, limited editions, collectors' rarities, and piracies. Thus Douglas's bibliographical career is traced from the days of the privately distributed scholarly monographs by G. Norman Douglass, through the unsuccessful books *Siren Land* and *Together*, to the still popular 15 editions of *South Wind*, seven of *Some Limericks*, and everything Douglas published during 65 years.

Although called a "bibliography," William H. Huff's checklist of Dylan Thomas is not in the same class with the Soho volumes. It consists of two parts, each chronological, of (1) books, poems, short stories, miscellaneous works, and radio broadcasts by Thomas; and (2) critical and biographical material about the poet and reviews of his works in books, periodicals, and newspapers: 454 items in all. There are no collations and no bibliographical descriptions of any sort beyond title, city, publisher, and date. The contents of the various books are not listed, thus one cannot tell whether *Twenty-five Poems* (1936) or *Twenty-six Poems* (1949) are all new poems or a new collection of pieces previously published; and anthologies reprinting Thomas—certainly of minor value—are listed side by side with material appearing for the first time. Mr. Huff, reference assistant at Northwestern University Library, has not attempted to list poems from little magazines, *The Booster*, *Caravel*, and *Programme*, to which (he says in a foreword) Thomas contributed. Other omissions are the most recent books, *Under Milk Wood* and *Quite Early One Morning*, published since the University of Chicago Press issued Olson's *The Poetry of Dylan Thomas*, in which Mr. Huff's list appears on pp. 102-146. Thomas's reviews in *The Observer* (London) are also omitted, as are "In The White Giant's Thigh" in the *Times Literary Supplement* for December, 1951, *In Memory of Ann Jones* (Llanllechid, Caseg Press, 1942), and a number of articles about Thomas. There are such minor slips as Edith Sitwell's article on Thomas in the February, 1954, *Atlantic* being "in progress," discussion of Thomas in the November, 1951, *Atlantic* being "anonymous"; and the misspelling of Rayner Heppenstall's name. Yet with all these faults the list is valuable: if it gives the Thomas collector

only thirteen first editions by little more than title, it does furnish the scholar with 235 items about Thomas, as well as most of the material one expects in a checklist, the only one available of one of the century's great poets.[1]

Dr. Keynes has brought us bibliographically up to date on a poet who never attained full maturity, either personal or poetic. The major contribution of this book is the record of Brooke's anonymous writings. Mr. Woolf has had to deal with a writer of definite and limited appeal, and has solved many problems full of bibliographical and typographical fireworks, and Mr. Huff, treating the most important figure of the three, has given us a starting point for further research, bibliographical and otherwise—for Dylan Thomas revised and altered poems considerably between periodical and book appearances, despite his disclaimer: "Some of them I have revised a little, but if I went on revising everything that I now do not like in this book [*Collected Poems*, 1952] I should be so busy that I would have no time to try to write new poems."

WILLIAM WHITE

Wayne University

[1] Derek Stanford's *Dylan Thomas: A Literary Study* (London, Neville Spearman Limited; New York, The Citadel Press, 1954) has a brief list, pp. 189-192, containing a number of items not in Mr. Huff's compilation. A note says that Mr. J. Alexander Rolph is preparing a full bibliography to be published by J. M. Dent and Sons Ltd.